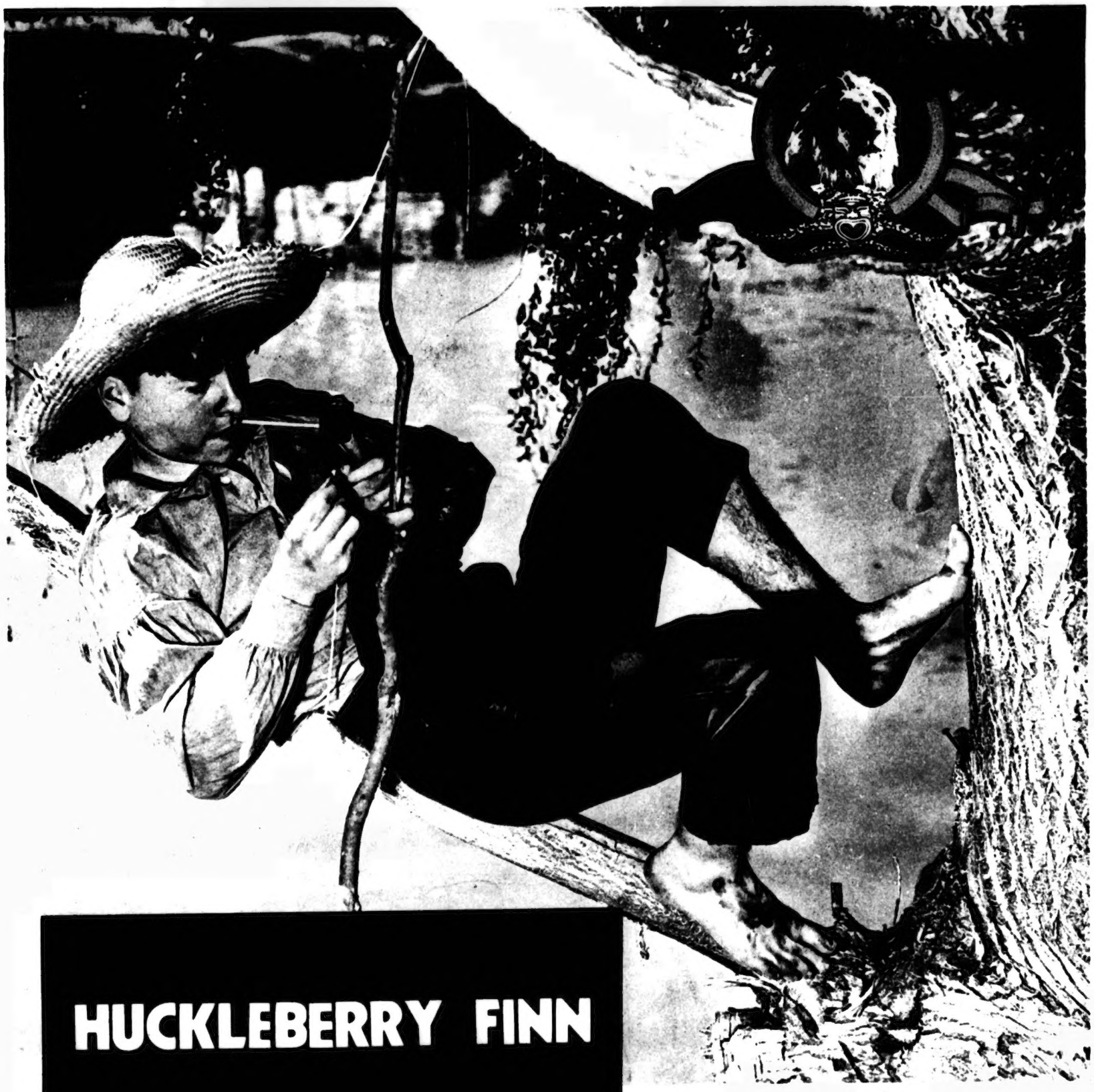
Kine WEEKLY

FEES FOR S.O. CHA[illegible]TY?

See page



HUCKLEBERRY FINN

THE SWELLEST SCREEN PERFORMANCE OF MICKEY *(The Spencer Tracy of tomorrow)* ROONEY

as the "spittin' image" of Mark Twain's immortal bad boy

Trade show **TONIGHT**
CAMBRIDGE 6.30

Thrills!.....Suspense!!

GORDON HARKER
and
ALASTAIR SIM
in
Inspector HORNLEIGH

ON THE SCREEN FOR THE FIRST TIME

THE FAMOUS RADIO SLEUTH

WITH

HUGH WILLIAMS
STEVE GERAY
WALLY PATCH
EDWARD UNDERDOWN
MIKI HOOD

Directed by EUGENE FORDE
Produced by Twentieth Century Productions Ltd.
ROBERT T. KANE Managing Director.

RELEASED BY 20TH CENTURY-FOX

LONDON TRADE SHOW:
CENTURY THEATRE, SOHO SQUARE, W.1, TUESDAY, MARCH 7th,
11 A.M. • 3 P.M. • 6.30 P.M.

SERVICE CHARGE PROTESTS
See page 14

Kinematograph WEEKLY

No. 1662 Thursday, February 23, 1939. Vol. 264

BRITISH STUDIO SECTION
See pages 37 - 44

COUNCIL WANTS FEES FOR S.O. LICENCES

First Results of Home Counties Conference

MINIMUM AGE LIMIT FOR PROJECTIONISTS

ADVOCACY of a system of fees in connection with Sunday opening licences is contained in a report which the Middlesex County Council is considering this (Thursday) afternoon.

It is also proposed to make representations for the amendment of the Home Office regulations with a view to raising the minimum age of operators and providing that at least two projectionists shall always be on duty in the box during a performance.

No action is to be taken in regard to "non-flam" film exhibitions pending the issue of the Advisory Committee's report.

It is also revealed that the London County Council proposes to raise the question of amendments to the Home Office Manual of Safety Requirements.

These and other subjects are referred to in a report of the proceedings at the meeting of the licensing authorities in the Home Counties held at the suggestion of the L.C.C. on January 13 to discuss questions of mutual interest.

The question of effecting some recoupment of the amount expended in collecting the sums due to charity and the Cinematograph Fund in connection with the Sunday opening of kinemas was raised at the Conference by representatives of the Middlesex County Council, which had already approached the County Councils Association on the matter.

After considering the report of its representatives, the Entertainments Committee of the County Council decided to approach the Association again to urge the promotion of permissive legislation to enable licensing authorities to impose fees or otherwise obtain some recoupment towards the expenses incurred in connection with the administration of Section 1 of the Act.

Non-Inflammable Films

The desirability of bringing non-inflammable films under the control of licensing authorities was discussed at the Conference.

The Middlesex County Council has urged the Home Office over a considerable number of years to take action in this connection, but as the matter is now being considered by the Home Office Advisory Committee the Conference decided to adjourn consideration until the Committee had issued its report.

Pre-"H" Films

The suggestion that co-ordinated action be taken in regard to the reissue of films classified as "horrific" before the institution of the "H" category was made at the meeting.

The Chairman of the L.C.C. Entertainments Committee undertook to raise the matter with the B.B.F.C.

Kinema Projectionists

A suggestion that the minimum age of kinema operators should be raised was submitted by the representatives of the Middlesex Entertainments Committee, who also advocated that it should be made a regulation that two operators should always be in the enclosure instead of one in accordance with the existing regulations.

Following a discussion, it was decided to make representations to the County Councils Association to urge the amendment of Regulation No. 7 (1) (*h*) made by

Continued on page 5

U.S. Bank Chief Returns to Trade

GIANNINI JOINS WILCOX AND RKO-RADIO

New Anglo-American Production Set-up

THE formation of a new company in which Herbert Wilcox becomes associated with Dr. A. H. Giannini, chairman of the Bank of America, and George J. Schaefer, president of RKO-Radio, was announced from New York on Tuesday.

Important details of the new Anglo-American unit were cabled from America by Herbert Wilcox and afford an interesting and significant new slant on the deal which he announced on his return from his previous trip to U.S.

The company will be called Imperadio Pictures, Ltd., and the chairman is Dr. A. H. Giannini, chairman of the Bank of America. The first directors are Herbert Wilcox, managing director; George J. Schaefer, president of RKO-Radio, Ltd.; Ralph Hanbury, managing director of RKO-Radio, England; Merrill White, representing RKO-Radio Studios, Hollywood.

Extension of the plans announced some time ago for reciprocal production has now been worked out between Herbert Wilcox and George J. Schaefer.

The activities of the company will embrace three or four films per year in England and one or two films per year in Hollywood.

The company's first film will be made in Hollywood, with Anna Neagle starring, who leaves England shortly to commence production. The subject matter of Miss Neagle's vehicle is to be announced on Herbert Wilcox's departure from New York for England on Friday.

GRAND NATIONAL'S BIG RACING FILM

Bernerd to Visit U.S. for Stars

Grand National Pictures announce plans for a large-scale production entitled "Newmarket Heath," from an original story by a world-famous author with whom negotiations have been opened.

Jeffrey Bernerd is sailing for the States early in April to find two English-born American stars for the principal rôles.

The production will be commensurate with the magnificent sweep of the subject and the colourful background, it is stated, and as "Newmarket Heath" is now planned it will be one of the biggest pictures to be handled in this country by Grand National.

No director has at present been assigned, but an announcement, we understand, will be made very shortly.

ODEON, MIDDLESBROUGH

Another addition to the Odeon circuit will be made on Saturday, February 25, when the Odeon, Middlesbrough, is scheduled to open.

A meeting of the Hull C.E.A. Branch called for Tuesday to discuss the question of Western Electric service charges, was cancelled.

DOMINION FILM QUOTA

N. S. Wales Gesture to Britain

In the House of Commons on Tuesday, Harry Day asked the Secretary of State for Dominion Affairs whether he would give particulars of any inquiries that had been made by the Government to the Dominion Governments relative to the Cinematograph Films Act of 1938 and the replies received.

He also asked which of the Dominion Governments had agreed to or were about to introduce similar legislation with special reference to the Quota provisions of this Act.

The question was replied to by Stephen Furness, one of the Whips, who said that copies of the Cinematograph Films Act, 1938, were communicated to the Dominion Governments, who had been kept informed of the developments during its passage through Parliament.

An Act was passed in New South Wales in December last year containing provisions for the establishment, in addition to the existing Exhibitors' Quota of Australian films, of an Exhibitors' Quota of British films, as defined in part 3 of the United Kingdom Act, 1938.

These provisions relating to the Exhibitors' Quota of British films which, in the first year would be 15 per cent., were not, however, operative until a proclamation had been issued by the Governor putting them into effect.

He had no information as to the intention of Governments in the Dominions or elsewhere.

£104,036 FOR CHARITY

Six-Years Figures for Middlesex

Since the Sunday Entertainments Act came into operation six years ago in the County of Middlesex, a total sum of £104,036 has been distributed among charities.

The amount distributed during the December quarter was £8,180, as compared with £7,229 in the similar period of 1937.

TUESDAY'S NIGHT SHOW

Q Planes

Columbia. British (U). 82. Directed by Tim Whelan. Featuring Laurence Olivier, Valerie Hobson and Ralph Richardson.

EXHILARATING, laughable and at times thrilling comedy adventure melodrama of espionage and counter-espionage, while modern aviation complete with inherent spectacle supply the background. The plot is well told and the detail is excellent, but topping everything is the grand performance by Ralph Richardson.

Excellent general booking.

E.R.P.I. Chief On W.E. Service Charges Policy

FEARS OF QUALITY BEING JEOPARDISED

"IT must be obvious to serious exhibitors that there is a point below which service maintenance cost cannot be reduced without placing quality in jeopardy. We shall never be willing, by crossing that danger-line, to jeopardise either our own reputation or the prestige of exhibitors whose business has been built on Western Electric Sound."

This statement was made by T. Kennedy Stevenson, president of Electrical Research Products Inc., New York, and director of Western Electric, in an interview with the KINE. on Tuesday.

"This basic Western Electric policy is appreciated by the majority of Western Electric exhibitors, who in increasing numbers have been good enough to write us lately and tell us so," he added.

Service

"Equipment maintenance is arousing interest at the present time, and I welcome this opportunity of expressing very clearly the Western Electric point of view.

"Western Electric has always supplied to the film industry of the world, and will continue to supply, the finest sound equipment obtainable, effectively maintained, so that the business men of the Industry may count upon maximum results from the operation of their theatres.

"Western Electric is definitely not willing to lend its name to inadequate service methods which can reduce the quality and reliability of Western Electric sound as a business asset to exhibitors.

"Since we introduced sound, several reductions in service charges have been made on our part as increased business and economies have made them possible."

Mr. Stevenson indicated that much interesting research work was going ahead at the laboratories of his organisation which would mean many improvements in equipment.

"I can tell you frankly that the Bell Telephone Laboratories and the E.R.P.I. organisations in New York and Hollywood—the latter now located in its new and specially designed laboratories—are busily

Continued on page 5

C.E.A. MEETING ON SERVICE COSTS

Round-table Talk With W.E. Suggested

A special meeting of the C.E.A. General Council's Committee dealing with the Western Electric maintenance charges was held at Broadmead House on Tuesday.

The proceedings will, of course, not be published until a report is made to the executive body, but the main features of the discussion, the KINE. understands, are that practically every branch of the C.E.A. has now held meetings convened for the special consideration of the charges, and they have been unanimous in resisting them at their present rate. They are now pressing the General Council for a lead for the next move.

The Committee has decided to write to W.E. and suggest that if this company thinks any useful purpose can be served by a round-table meeting to discuss the position, it will hold itself at the disposal of W.E.

Censor Examined 2,329 Films Last Year

ONE "H" CERTIFICATE AND ONLY FOUR REJECTIONS

The following table records the numbers and classifications of the films examined by the British Board of Film Censors in 1938. It is interesting to note that there were two *silent* feature pictures which received a "U" certificate. Four films submitted were totally rejected.

Class of Film	"U" Cert.	"A" Cert.	"H" Cert.
Short Dramas and Comedies—Auditory	519	28	—
Feature Films—Silent	2	—	—
Auditory	429	258	1
Interest Films, including Scenic, Industrial, Natural History and Cartoon—			
Silent	30	—	—
Auditory	1,051	7	—

Number of Total Rejections—4.

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Rotherwood, Rand, London.

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SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 30s. per annum, post free.

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A NEW CHALLENGE

THAT was an amusing peroration to the speech of a certain municipal politician in this country, who said the council was between the government, the devil and the deep blue sea; the boiler would burst one day, he added, and the council could not go on milking the milch cow.

With this rich imagery, it is not difficult to follow his reasoning; nor is it unfair to apply his riotous flow of metaphor to our own business. Licensing authorities governing the kinemas of the Home Counties have been conferring, and in the report which has just been issued there is evidence of a firm determination to go on milking the milch cow.

And so much the worse for the cow. For we who speak for the exhibitors must realise how generously they have responded to the operation and how tempting, apparently, it is for the authorities to keep on with the milking.

The present idea is to unite the constituent members of the County Councils Association in an effort to get yet more cash out of the kinema proprietor. They have now decided to ask the Association to urge the promotion of legislation which would enable licensing authorities to impose fees in connection with the administration of sections of the Sunday Entertainments Act.

It is important to remember that a suggestion coming from such a source as the County Councils Association is entitled to a very definite and sympathetic consideration by the legislature. We may therefore prepare for the announcement of yet another impost; another ransom to be paid for the privilege of catering for the public entertainment; another step towards the Paris school of taxation, when one fee is demanded on top of another until the victims are squeezed dry.

There is a new question of principle involved here. Are we to understand that each section of public administration is to pay for itself? It rather looks as though this were the argument. We have paid heavily enough in rates for the general services-cum-supervision of our licensing authorities; this proposal calls for a fight, and quickly.

ROUND THE TABLE

MEMBERS of C.E.A. branches seem pretty well unanimous in their attitude towards the maintenance charges for Western Electric equipment. They have made up their minds they are being asked to pay too much; the company's attitude is that the quality of the equipment and the service do not allow of any cuts.

There is nothing very new in the position; the customers say they want their goods as cheaply as possible, and the contractors cannot accede without reducing quality.

The point is that those who supply the equipment and those to whom it is supplied are reasonable men who have been doing business together for many years in the past, and expect to carry on in friendly relations in the future.

It is not beyond the diplomatic resources of this business to find a practicable way out. The irresistible force and the immovable mass are, happily, in no way characteristic of the troubles in this business, and an informal talk round a table would probably enable the leading men on each side to understand the difficulties of the others. And to understand all may not be to forgive all, but it helps quite a lot when there is a clash of interests.

Long Shots

SCREEN TELEVISION RIGHTS—A. P. H. WITH THE WRITERS — WINGS AS ENTERTAINMENT — FRANK HILL'S EIRE VISIT—ADIEU, LYCEUM—ART AND THE PUBLIC

SAM W. SMITH, chairman and managing director of British Lion Film Corporation, who is also managing director of Anglo-Canadian Distributors, Ltd., has been appointed a director of Republic Pictures Corporation of America, whose product he has so efficiently distributed in this country during recent years. A still further link between England and the American continent he knows so well.

THIS evening seems likely to mark another significant stage on the difficult path along which J. Logie Baird and his associates have so courageously and successfully progressed. There will be few in the kinema world who will withhold their congratulations upon the astute showmanship displayed by the organisation in effecting arrangements with the promoters of the Boon-Danahar fight for the first public television exhibition at the Marble Arch Pavilion and the Tatler.

A GREAT deal of controversy has been aroused by recent announcements that the B.B.C. has refused permission for the public diffusion of the fight to the Monseigneur News Theatre at Marble Arch. It is difficult, however, to understand why the parties concerned should be expected to tolerate the intrusion of a third party into an arrangement by which Gaumont-British paid a substantial fee to the promoters for the screen rights.

IT should be understood that the B.B.C is not concerned with this issue. Before a televised view of a sporting event may be shown to a paying audience, the exhibitor must reach an agreement with the promoters, as was done in the present case. I understand that Jack Davis sought a similar contract, but apparently negotiations broke down owing to the price demanded. Had the promoters agreed to Mr. Davis' reproduction of the fight in his theatre, the B.B.C. would not have withheld permission.

TALK of monopolies in regard to a public service seems to be entirely wide of the mark, and I do not see that any question raised in Parliament will affect the present situation. It is obvious, however, that the whole question of the future relay policy of the B.B.C. must be carefully considered and an authoritative statement, free of ambiguities, issued for the guidance of all concerned in the public diffusion of televised matter.

PRACTICALLY every British screen writer of note turned up on Tuesday to a very agreeable cocktail party at the Kensington home of Margaret Kennedy. The occasion was presumably to get a little publicity for the Screen Writers' Association, and A. P. Herbert, M.P., acted as informal host.

THE association is very strong in representation, and is out to protect, among other things, the proper screen credits for authors. It is also pressing for an immediate increase in the renters' quota to the maximum of 30 per cent. I could not help thinking what a higher type of screen writer the Industry now possesses compared with the hack scribblers of even ten years ago.

T. KENNEDY STEVENSON, President of E.R.P.I., whom I met at a reception at Claridge's Hotel on Tuesday, described himself upon introduction as just a factory hand, a reference to the fact that he has graduated right through the Electrical Research Product workshops, of which he had supervision before becoming president. He is genial, friendly and courteous in manner, with an easy flow of natural conversation.

HE has visited the studios at Pinewood and Denham, and spent some time in making himself familiar with the Western Electric organisation in this country. He is making a short trip to France before returning to the States.

FLYING pictures are obviously box-office just now, judging from the overwhelming public response to such pictures as "Men With Wings" and "Dawn Patrol." Looked in at the Warner Theatre the other night and found Max Milder bubbling over with enthusiasm at the reception of the latter picture. And well he might, seeing that standing room only was announced even in the 8s. 6d. seats. For once the lay Press critics had not slipped up, but then the public apparently can sense a natural even before the reviewers can give their opinion.

AND on the heels of these subjects comes "Q Planes," which possesses a thrilling aviation background for a meaty adventure story which elicited the warmest commendation of every Columbia executive on the other side and won for the producer, Irving Asher, a handsome contract for future Columbia British pictures. I was reminded

S. W. SMITH,
appointed director of Republic Pictures

of this by Joseph Friedman at a pleasantly informal dinner party given prior to Tuesday night's Trade show.

THE guests of honour were Alec Henshaw, the young airman who recently broke the England-Cape record, Jeffrey Quill, the famous British test pilot, and Clyde Pangborn, the American flying ace, who is in Britain in an official advisory capacity. There were no speeches, merely pleasant discussion on films and aviation in general. Henshaw was particularly modest about his achievements, and his appearance, as well as his capabilities, suggests that he has the making of a prominent film star.

STRAND ELECTRIC hospitality is on a par with the excellence of their illuminating workmanship, and when A. T. Earnshaw, at the conclusion of the Press demonstration in the new theatre on Tuesday, suggested to the audience that opportunities were afforded in the showroom for lighting-up of another character, his remarks were received with good-humoured applause.

A WELL-STOCKED bar and a table laden with dainty comestibles were enthusiastically dealt with in the manner planned by the Strand directors, who received warm congratulations on the lay-out of the new premises and the artistic character, both for eye and ear, of the demonstration which had just been given.

A.B.F.D.'s United Kingdom sales force is in London this week for the company's Annual Spring Conference. On Wednesday at the Phœnix they saw the Australian comedy which A.B.F.D. has acquired, "The Rudd Family Goes to Town," and in the evening visited the same theatre to see "Let's Be Famous," the Ealing Studios picture produced by Michael Balcon and directed by Walter Forde.

TO-DAY'S A.B.F.D. programme includes the Trade show of the new George Formby picture "Trouble Brewing," in which the comedian is cast as a compositor whose methods are far from orthodox. Jack Kitchin produced this film, and Anthony Kimmins was the author-director.

FRANK HILL had a busy time in Eire last week. Leaving London on Monday, he met the representatives of the renting organisations on Tuesday, and on Wednesday members of the Theatre and Cinema Association (the equivalent of the C.E.A.), who afterwards entertained him to luncheon. Later in the day he interviewed the official in charge of the section of the Ministry of Industries whose special care is the film Industry, and discussed with him the special problems of the country's film affairs. The rest of the time before his departure on Sunday was devoted to other interviews with individuals having film interests.

APPLICATIONS for tickets for the C.E.A. Annual Dinner and Dance on March 14 now number 400, a jump of 200 in a single week. This augurs well for a big gathering.

IN addition to the guest of honour, Sir John Anderson, acceptances include Lord Strabolgi, the Hon. Eleanor Plumer, R. D. Fennelly, Sir Percy and Lady Ashley, Col. J. Baldwin Webb, M.P., the Rt. Hon. J. R. Clynes, Sir Stephen and Lady Tallents, Sir William Brass, M.P., F. W. Allport, L. T. and Mrs. Moorby, and the Town Clerk of Newcastle.

I GATHER from an American message that owing to casting difficulties "The Californian," the film with which Fairbanks International was to have opened operations in Hollywood, will be postponed, and "The Tenth Woman," which was to have been made over here in Technicolor, substituted for it. Douglas Fairbanks, Sen., and Sir Adrian Baillie are still on the West Coast trying to straighten out matters.

MEANWHILE Montague Marks slipped unheralded into London last week to attend a series of important meetings, including conferences with United Artists executives in Britain, at which the whole of the activities of Fairbanks International are being reviewed.

SO there will be no super-kinema rising from the ashes of the Lyceum Theatre, for the site is scheduled for shops and offices. The famous old theatre, which possessed so many sentimental associations for the playgoer, figured but little in kinema history, although there were certainly one or two film presentations held there, the most recent, I believe, being "The Gang Show."

ONE member of our Trade, however, will view its passing with regret. I refer to Harold Arnold, present manager of the Odeon, Balham. When, in 1908, the Lyceum was reconstructed by the late Thomas Barrasford and turned into a variety house, Mr. Arnold, then only 23 years of age, was appointed manager. Mrs. Arnold too, was connected with the famous theatre in those days, and was in charge of the catering department. She also designed many stage dresses for famous actresses.

WHERE was the first kinema organ in Britain? The question is propounded in the *Radio Times* by T. H. Arundell, who claims that the New Cinema, New Road, Woolwich, built by his father and brothers, opened in 1912 with a pipe organ with two manuals and pedals, the wind being supplied by electric motor and fan. I have a recollection, however, of the late Mrs. Israel Davis telling me that she was the first to introduce—in 1910, I think—a pipe organ as distinct from a reed instrument.

DONALD SHAVE desires to remind members of the Spring Competition of the A.B.C. Golfers' Circle on Sunday, March 26, at Hartsbourne Manor Golf Club, Bushey Heath. He wants entries to reach him as soon as possible, and in any case not later than March 20.

MEMBERSHIP is restricted to A.B.C. executives and managers, executives of associated and subsidiary companies, and donors of annual trophies. Other donors are to be elected as hon. members for the day on which the prize is presented.

DARTS, as a sport, has taken hold upon employees in the film Industry, and a letter from L. Stammers, secretary of the Darts League, informs me of an outstanding feat by a member of the G.F.D. team in scoring 180. A member of another team had an average of 71.6 for a game of three legs.

HEARD rather a good one from Leon Goodman about the artist he had sent to complete some of the decorations at the Warner Theatre in anticipation of the "Dawn Patrol" run. Flinging his hat on the ground, in true Bohemian spirit, he was soon deep in his job.

GUESS his amazement, when he had finished, at finding that appreciative passers-by had been throwing pennies into the hat. Goodman tells me this artist promptly resigned from his staff, presumably because his dignity had been affronted. That is one suggestion; there may be another. Suppose he came to the conclusion that fate had opened his eyes to a freer and more remunerative outlet for his art.

THE film trade has in the past been very generous to the East London Aid Society, and next Sunday's Appeal Dinner at the Dorchester Hotel promises to fall no whit behind similar efforts in earlier years in support of this most deserving charity. Assistance is given by the Society to the Home for Aged Jews and Home of Rest, and this year has an additional anxiety in supporting a considerable number of refugees from the Continent.

AS chairman of the Appeal Dinner this year Ernest Fredman is anxious to secure the practical sympathy of all friends both within and without the Trade, while the fact that Arthur Dent is President of the E.L.A.S. makes a further warm appeal. A cabaret arranged by Cecil Bernstein and Louis Levy and his Symphony Orchestra will provide entertainment. Those intending to be present should make early application to Ernest Fredman or Arthur Dent.

THE STROLLER

Close-Ups

By

Screencomber

PROLOGUE

The office boy, the little scamp,
Stole a penny ha'penny stamp.
Before the film boss he was brought,
Who told him why he didn't ought.

THE FAILURE

The big film boss just shook his head,
"I'm sorry, lad," was all he said.

"It cuts me through just like a knife,
To see in one beginning life.

So young that I could almost cry,
Allowing chances to slip by.

When if the right course you would steer,
You might have had a great career.

Instead, for such a paltry sum,
You make yourself just so much scum.

Take heed from one who's been a tryer.
And try to aim a little higher.

Just fancy acting like a tramp,
And stealing a three ha'penny stamp,

When you must know that there were flocks
Of tuppennies in the postage box."

CHOICE

STUDENTS of Pomona College were asked to choose the ideal type of woman with whom to be shipwrecked on a desert island, and the choice was Hedy Lamarr.

Students of Bologna College asked to vote what they would do when wrecked on a desert island with a copy of the *London Telephone Directory*, a 1912 issue of the *Railway Guide* and a column of "Screencomber," polled in this order:—

(1) Read 1912 *Railway Guide*.
(2) Read *London Telephone Directory* (from A to K only).
(3) Found dead by drowning.

OUR HALO GIRL

"The great glamour queen discarded her halo: became a different person entirely from the statuesque, strangely cold, white-faced star. . . . She was a mother, a woman, warm and human."—W. H. Mooring in *Film Weekly*.

ONCE I simply looked upon her as a thing of glamour,
And never even thought of her as someone's loving mamour;
I used to see her mobbed by queues, and guarded by our bobbies,
I never visualised her more domesticated hobbies.
Although her theme song used to be "Falling in Love Again,"
It seems that nowadays they've found her quite a new refrain,
Much more cloying, sentimental, Jolsonesque and clammy . . .

—MAMMY!"

SERVICE!

SERVICE is the keynote of this column. At whatever inconvenience to ourselves we feel that usefulness should always come first. The following summaries of films released, or about to be released, or just films, is simply another indication of the "Screencomber" service. "I thank you!"

PYGMALION.—A thrilling travel story about the Pygmalions, fierce dwarf dwellers of the mysterious hinterland of Pygmalia.

ELEPHANT BOY.—The tale of a juvenile male elephant, entertaining but considerably trunkated.

THE OUTSIDER.—A thrilling story of the race track.

THE FOUR FEATHERS.—The drama of a darts' cheat who smuggles four instead of three darts into the Surrey Finals.

YANK AT OXFORD.—The yank is the one who pulls, or, as it is sometimes called, strokes the boatrace crew. This one just yanks them to victory.

THE LADY VANISHES.—The Van Ishes are a very aristocratic family descended from the original Dutch Van Ishes who settled in this country in 1654, but haven't settled anything since. This is the dramatic story of the struggles of the last of the Van Ishes, the Lady Van Ish, to keep up the family's proud tradition of never settling after 1654.

THE DRUM.—A narrative in the positive from the negative about a saxophone player whose obsession to play the drum in the swing band, in which he is engaged, causes him in fit of jealous rage to batter out the brains of the drummer with a slide trombone—and boy, does he swing?

GUNGA DIN.—A scientific investigation into the strange and weird noises made by the little-known tribes of the Gunga district of Punka.

LAWRENCE OF ARABIA.—An improbable vision of the future.

FAMOUS LAST WORDS

"And now, gentlemen, just to prove to you that it is completely non-flam, I will proceed to apply this match . . ."

More Labour Agreements Completing

LATEST N.A.T.K.E. CHECK-UP IN NEGOTIATIONS

NEGOTIATIONS between the N.A.T.K.E. and the Devon and Cornwall branch of the C.E.A. in respect to wages and working conditions for Exeter, Torquay, Newton Abbot and Paignton, have now been concluded, and an agreement has been ratified and signed by both parties.

It operates from February 20, and gives increases of wages and reduced working hours to most of the employees in all kinemas in these four towns, subject to ratification by both parties.

In the Midlands

The negotiations for agreements for Coventry and Wolverhampton areas concluded last Friday with the Birmingham area C.E.A. The agreements when ratified will take effect from March 13.

Initial negotiations have been opened with the North Staffs Branch for an agreement to cover the whole area which includes Stoke-on-Trent, Burton-on-Trent, Stafford and Uttoxeter.

Coming Meetings

The first meeting between the Union's general secretary, T. O'Brien, and the West Lancs branch will take place at Preston on Tuesday next, and with the South Midlands branch in London on March 10.

Resumed negotiations with the East of Scotland Section of the C.E.A. took place in Edinburgh on Tuesday, at a meeting which Mr. O'Brien attended.

The second conference with the Bradford District C.E.A. will be held at Bradford on March 7.

London Arrangements

The important negotiation with the L. and H.C. branch will be resumed immediately and a date for the next meeting is being fixed this week.

The first meeting with the Grimsby exhibitors is also being arranged for at an early date.

The Sussex Branch of the C.E.A. has decided to commence negotiations. A negotiating committee has been appointed to meet the Union at an agreed date.

Preliminary arrangements are on hand to commence negotiations for the outstanding districts in the Birmingham area covering the Dudley and Walsall districts, Worcester, Leamington, Shrewsbury, Hereford, Warwick and Special Areas.

The N.A.T.K.E. Secretary hopes to complete this important programme of negotiations and secure satisfactory agreements before Easter.

SCOTTISH FILMS FOR WORLD'S FAIR

Grierson Attack Refuted

A protest by John Grierson against the rejection of officially produced Scottish films by the Joint Committee of the British Council which was responsible for choosing films for presentation at the New York World Fair, is replied to by A. F. Primrose, secretary of the Joint Committee, who says:—

John Grierson is in complete ignorance of facts, doubtless due to his absence in Canada. The true facts, he says, are that the committee viewed two of the Scottish films in question and has recommended both for exhibition at the New York World's Fair. The others are to be seen in turn.

John Grierson made his attack in a speech on Sunday at a special presentation of Scottish films by Edinburgh Film Guild in the New Victoria, Edinburgh.

Philip Guedalla, the chairman of the committee, said Mr. Grierson, had replied that Scottish achievements in economic and social reconstruction did not seem to him large enough or important enough to include in Britain's official picture.

"The situation must be altered," said Mr. Grierson with some heat, "by national protest, even if that bungling committee of the South has to be scrapped for one less parochial."

"The sooner English powers are stopped the better," he added. "If we cannot have a reasonable committee representative of the best interests of Scotland then it would be far better for Scotland to go ahead on its own in producing films for overseas distribution."

E.R.P.I. CHIEF PRAISES BRITISH FILMS

Continued from page 3

engaged upon interesting equipment problems in both the recording and reproducing fields, and research activities will ensure to exhibitors throughout the world the incorporation of constant improvements which the kinema business can apply with practical advantage in the future.

Future Unchallenged

"As to the future of the Industry, it is significant that no form of entertainment dependent upon sound is comparable in attractiveness with the enjoyment of a good picture well reproduced in a modern kinema. Western Electric recording, coupled with Western Electric reproduction, produces a reality of entertainment which the wireless cannot hope to equal and which television does not approach because, at least at present, its real attractiveness as a theatre entertainment is limited to the instantaneous transmission of events.

"I cannot compliment the British film Industry too highly on the increasing number of fine pictures recently produced which are now playing to full houses all over the United States."

Adolph Zukor and J. W. Hicks, Jun., left for Paris last week. Zukor is continuing his goodwill tour of the Continent. They were seen off by David Rose (centre), managing director of Paramount

TELEVISION FIGHT FILM CLASH

Promoters' Bargain Limits Re-diffusion

TO-NIGHT'S (Thursday) big-screen reception by the Baird System of a televised picture of the Boon-Danahar fight, at the Marble Arch Pavilion and the Tatler News Theatre, is given an added importance due to the B.B.C. being unable to give permission for the picture to be shown to a paying audience at the New Monseigneur Theatre, Oxford Street, which is equipped for reception by the Scophony system.

Jack Davis, who intended screening the picture to a paying audience, announces his intention of admitting an invited audience to see the fight received by means of a specially installed Scophony large-screen projector.

In answer to the application for permission to re-diffuse the picture at the Monseigneur, Gerald Cock, of the Television Department of the B.B.C., informed Mr. Davis that permission for such re-diffusion before a paying audience can only be given after agreement between the promoters of the event concerned (in this case, Sid Hulls and John Harding) and the B.B.C.

The letter proceeded:—

"In this particular case, the agreement having been reached, the promoters, we believe, disposed of their rights to a third party, Gaumont-British, who, incidentally, as you are no doubt aware, control the Baird Television Co., which is experimenting in large-screen television.

"It is presumed that the promoters sold the exclusive rights to Gaumont-British, but no doubt you can ascertain the position from them.

"It is not possible to define exactly the nature of items for which permission to re-diffuse before a paying audience would be given by us, other than that they would be outside broadcasts and then only for cases where the organisers or promoters of events desired to co-operate.

"Failing this, we would certainly be unable to give permission."

The picture to be shown at the Monseigneur will be on a 6-ft. screen, against the 15-ft. screen at the Marble Arch, but Scophony claim a brilliance of eight foot-candles for their picture. Projection is from the rear by a projector using a Hall and Connolly arc upon a sand-blasted glass screen, the system being mechanical against the Baird cathode ray system. It is claimed that the picture is greatly improved over that shown a year ago.

HOW THE BIG PICTURE IS BEING SCREENED

Writing on the Baird re-diffusion scheme, R. H. Cricks writes:—

Patrons who for the first time are permitted to-night to pay to watch the big fight on the Baird television equipment at the Marble Arch Pavilion and the Tatler will in all probability soon forget that the technical achievements which they are witnessing are in any way different from a newsreel; for tests made during the past few days, which I was privileged to attend, have shown that at its best the large-screen picture is inferior to a newsreel picture only in being less brilliant.

Special screens have been installed at both theatres, that at the Marble Arch being 15 ft. in width, and that at the Tatler 12 ft. 6in. The latter slides up through a trap-door when it is wanted. On these screens—both silver surfaced—the television picture, while by no means bright, was perfectly clear, except at those times when transmission quality fell off. Whether the quality of transmission from the ringside will be equal to that from the studio remains to be seen.

Entirely new projectors have been constructed, consisting of completely duplicated twin units. Each contains two cathode-ray tubes, the controls for which and for the sound—about a dozen knobs, a couple of meters, and a hand-wheel for varying the E.H.T.—are conveniently mounted at the back of the housings.

The tubes are of the type recently developed by Baird, in which the image is formed, not inside the front face of the tube, but upon a screen set at some distance inside the tube, and scanned on its front face from an electron gun mounted obliquely, a system which it is found gives a higher light emission. The size of the screens is 5.5 in. by 4.4 in.

The projectors are fitted with large Taylor-Hobson lenses, that at the Tatler being a 10-in. f/1.6, and that at the Marble Arch 14 in. f/1.8. Ultimately it is proposed to standardise a 12½-in. f/1.5 lens.

The extra high-tension supply units are mounted behind the stage at Marble Arch, and in a side box at the Tatler. Although, as I have previously mentioned, this equipment is capable of supplying a potential of 60 kv., the pressure actually applied to the tubes at present is 45 kv.

The tubes are mounted in adjustable cradles, which permit of the fluorescent screens being correctly aligned with the lens centres—an important point with such wide-aperture lenses. Furthermore for adjustment of the picture the magnetic focussing coil is also made adjustable.

Middlesex County Council Report CONTINUED

the Home Secretary under the Cinematograph Act, 1909, with a view to achieving this end.

Seat Prices

The West Ham County Borough Council raised the question of the regulation which the L.C.C. has recently imposed in regard to the adherence to and indication of seat prices. Terms of the regulation were explained, but no action was reported.

Manual of Safety Requirements

The question of the Home Office Manual of Safety Requirements was raised by the Canterbury Corporation.

It was understood that the L.C.C. is discussing with the Home Office the question of effecting amendments to the Manual.

The Conference was also informed of the action taken by the L.C.C. in regard to various matters, but these were not discussed.

Attention was also directed to the requirement imposed by the L.C.C. in regard to the use of incombustible acoustic materials adjacent to loudspeakers.

The Conference decided this was a matter which might be left to the technical advisers of the various authorities.

Similar action was taken in connection with the ventilation requirements of kinemas. The question was raised as to whether steps should be taken to require old kinemas to effect a better form of ventilation.

Redundancy to be Discussed

Other matters discussed were the inclusion of shops in new kinema schemes, the provision of car parks, standing in kinemas and overbuilding.

Consideration of the last mentioned, which was raised by Middlesex, was adjourned until the next meeting, which was fixed for Friday, April 21.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., FEB. 23 AND WED., MARCH 1

Fred MacMurray and Madeleine Carroll in CAFE SOCIETY, which Paramount is Trade showing on Friday, February 24, at the Phoenix Theatre, at 7 p.m.

Thursday

Trouble in Texas (*A.B.F.D.*)

Studio One. 10.45 a.m.

Cast: Tex Ritter, Rita Cansino, Charles King, Tom Cooper, Jack Smith, Shorty Miller, George Morrell. **Director:** R. M. Bradbury.

"Trouble in Texas" hits the high spots in exciting action, thrills and song, and Tex Ritter, the singing cowboy star, scores with new song hits and thrilling fights in this Western.

Killers of the Prairie (*A.B.F.D.*)

Studio One. 10.45 a.m.

Cast: Frank Campeau, Wally Albright, Morgan Brown, Edward Peil, Rex and Sheik, famous film horses. **Director:** Arthur Rosson.

Reminiscent of the exciting buffalo stampede of a generation or two ago which has been the subject of many vivid descriptions by chroniclers of Western life, the motion picture camera has recorded for posterity the Federal Government's never-to-be-repeated round-up of the wild mustangs of Arizona, in which 2,000 untamed horses were finally corralled.

Cipher Bureau (*Grand National*)

Cambridge Theatre. 3 p.m.

Cast: Leon Ames, Charlotte Wynters, Donald Dilliway, Joan Woodbury, Franklyn Parker, Stanley Blystone, Tenen Holtz, Sidney Miller, Gustav von Seyffertitz, Carl Stockdale, Walter Bohn, Hooper Atchley, Robert Fraser, Jason Robard, Si Wills, Peter Lynn. **Director:** Charles Lamont.

An interesting combination of factual events and fictional personages has been combined to produce one of the most timely and interesting pictures in "Cipher Bureau," which presents the activities of international spies. How they secure the information which they seek regarding the defence plans and activities of the American Government, how they succeed in transmitting this to their countrymen thousands of miles away is depicted, together with the breath-taking experiences of the American operators who succeed in decoding cleverly concealed messages.

The topical interest of the subject is obvious. With war in the mind of every large nation in the world there has been a complete revival of spy activities seeking secret information with regard to the plans for the armies and navies of the world, and spy rings with at least government supervision have been active.

The Adventures of Huckleberry Finn (*M-G-M*)

Cambridge Theatre. 8.30 p.m.

Cast: Mickey Rooney, Walter Connolly, Rex Ingram, William Frawley, Minor Watson, Elizabeth Risden, Harlan Briggs, Sarah Edwards, Lynne Carver, Jo Ann Sayers. **Director:** Richard Thorpe.

Mark Twain's classic of the Mississippi, sequel to "Tom Sawyer," and one of the beloved author's most widely-read works, is being transferred with fidelity to the screen. The screen play follows closely the story of the river boy of 1850 who seeks to aid a runaway slave to escape to freedom.

As Huckleberry Finn, Mickey Rooney has the first solo starring role since the "Mickey McGuire" comedies. "The King," comical mountebank and river wanderer, living by his wits, is played by Walter Connolly, and Jim, the escaping slave, is played by Rex Ingram, noted negro actor. William Frawley, veteran character actor, plays "The Duke," second of the river mountebanks. Captain Brandy, kindhearted Mississippi boat captain, who aids runaway slaves, is played by Minor Watson. Elizabeth Risdon plays the Widow Curtiss, Huck's benefactor. Harlan Briggs and Sarah Edwards play Mr. and Mrs. Rucker, and Lynne Carver and Jo Ann Sayers the heiresses Huck saves from the plots of the mountebanks who seek to defraud them.

Trouble Brewing (*A.B.F.D.*)

Phœnix Theatre. 8.30 p.m.

Cast: George Formby, Googie Withers, Gus McNaughton, Garry Marsh. **Director:** Anthony Kimmins.

In "Trouble Brewing" producer Jack Kitchin and author-director Anthony Kimmins have built up a worthy successor to the famous Lancashire comedian's successful flying film. George is cast as a newspaper compositor, whose ambition it is to become a crime investigator. Aided and abetted by Googie Withers, the editor's secretary, and by Gus McNaughton, a fellow compositor, George runs to earth a gang of counterfeiters whose exploits had baffled the police.

But, needless to say, before our George achieves his ultimate triumph he and his fellow amateur criminologists go through a series of hilarious misadventures in pursuit of their quarry. These adventures take them in turn to a racecourse, an all-in wrestling match, in which George achieves a surprising and spectacular triumph, a party given by a famous opera star, in which George achieves an even greater triumph by rescuing an incriminating piece of paper from a most embarrassing hiding place, and finally they land in a brewery which turns out to be the headquarters of the gang of forgers and in which a royal and never-to-be-forgotten battle ensues.

Exile Express (*Grand National*)

Cambridge Theatre. 8.45 p.m.

Cast: Anna Sten. Alan Marshal. Jerome Cowan, Walter Catlett, Jed Prouty, Irving Pichel, Stanley Fields. **Director:** Otis Garrett.

In this—her first appearance on the screen for a long time—it is said that an entirely new Anna Sten will be seen. She has been spending recent months in perfecting her knowledge of English, and to-day has only a slight foreign accept which is so intriguing to English ears. This film shows her as a young alien working as the assistant to a chemist who has perfected a formula likely to be of terrific value in warfare. When foreign powers kill the chemist to obtain the formula she is accused of the murder and sentenced to deportation.

On the Exile Express—the weekly train that crosses America picking up aliens for deportation—is also a notorious gangster, and his presence makes it good newspaper copy. Amongst the newspaper men is one who becomes more interested in the beautiful foreigner than the gangster. When foreign spies arrange for her marriage to give her American citizenship this young newspaperman offers himself and succeeds in not only clearing her name of suspicion, but also in winning her love.

Friday

The Long Shot (*Grand National*)

Cambridge Theatre. 3 p.m.

Cast: Gordon Jones, Marsha Hunt, Henry Davenport, C. Henry Gordon, George H. Stone, George Meeker. **Director:** Charles Lamont.

An exciting romantic drama, "The Long Shot" captures all of the thrills connected with the "sport of kings," an outstanding Grand National feature, filmed at the most famous of the American race-tracks.

The story deals with the adventures of the niece of a kindly old racehorse owner, whose two chief suitors are an honest young friend of her uncle's and a wealthy but shady stable owner. Unable to win the girl's approval, the latter tries trickery to prevent the older man's animals from winning. When the girl accepts him to save her uncle from financial ruin, the latter arranges for his own "death," leaving his last remaining horse jointly to the girl and the younger owner. Later action in the story shows how the pair, aided by a former jockey and a loyal stable boy, "barnstorm" race-tracks until they get their horse to Santa Anita handicap, and the big race itself assures a thrilling climax for this picture.

Among the bigger American race-tracks which figure in this story are Belmont Park, Tanforan, Churchill Downs, Hollywood Park, Hialeah, and Santa Anita.

Cafe Society (*Paramount*)

Phœnix. 7 p.m.

Cast: Madeleine Carroll, Fred MacMurray, Shirley Ross, Jessie Ralph, Claude Gillingwater, Allyn Joslyn, Paul Hurst. **Director:** E. H. Griffith.

Society's spoiled darlings at play—the witty, carefree crowd of thrill-seekers and publicity-lovers, who rush madly from place to place in search of new sensations and excitement—are entertainingly presented in "Café Society," in which Madeleine Carroll's performance has earned her the sobriquet of the new "glamour girl." Wearing a succession of beautiful creations with an air and the grace of a true patrician, Miss Carroll provides a true-to-life picture of an ambitious society girl determined to be front-page news in everything she does. Fred MacMurray is a reporter whom the self-seeking society girl thinks she can use in furtherance of her aims, but who gives her something more than publicity to think about.

Monday

I Met a Murderer (*Grand National*)

Cambridge Theatre. 8.45 p.m.

Cast: Pamela Kellino, James Mason. **Director:** Roy Kellino.

According to advance reports, "I Met a Murderer" is unusual in the strictest sense of the word. All the scenes are exteriors—not a single scene was taken in a studio—only the three principal characters talk, the rest of the action being subtly but unmistakably conveyed by a combination of sound and silent technique, and lastly, the whole picture is the results of enthusiasm, endless patience and pooling of brains in the best co-operative tradition by the three young principals concerned.

"I Met a Murderer," the first full-length dramatic film to aim at reproducing the beauties of Buckinghamshire and Berkshire as the natural background for a highly dramatic story, was produced by Gamma Films, the three principals of which are Roy Kellino, his wife, Pamela Kellino, and James Mason.

Tuesday

Overland Stage Raiders (*British Lion*)

British Lion Private Theatre. 11 a.m.

Cast: John Wayne, Ray Corrigan, Max Terhune, Louise Brooks, Antony Marsh, Ralph Bowman and Gordon Hart. **Director:** George Sherman.

A feature of interest in the new Republic action Western starring the Three Mesquiteers is that Louise Brooks, a star of the early talkies, plays the leading feminine rôle. The Mesquiteers are part owners of an air line, and are trying to persuade the Western business men to send their goods and other urgent communications by air, instead of the old-fashioned stage coach methods. Their pilot, however, has a "past," which is uncovered by gangsters, who blackmail him into faking a hold-up so that they can steal a consignment of gold. The usual ingredients of the Western are strengthened in this story by the addition of the air line theme, which also increases the speed and action of this film.

King of the Underworld (*Warner Bros.*)

Phœnix Theatre. 3 p.m.

Cast: Humphrey Bogart, Kay Francis, John Eldredge, James Stephenson, Jessie Busley, Arthur Aylsworth. **Director:** Lewis Seiler.

Bogart plays the part of a gang chief who believes that he is the smartest bandit who ever lived. Kay Francis and her husband, John Eldredge, are surgeons, and the latter, having saved the life of one of Bogart's henchmen, is pressed, without Kay's knowledge, into service with the gang. But the husband is killed and Kay is made prisoner and forced to dress the wounds received by the gangsters after conflict with the police. A young novelist, James Stephenson, who is also held by Bogart for the purpose of writing his biography, falls in love with Kay during their captivity. Eventually, Bogart and his men are outwitted by Kay, who administers a temporarily blinding fluid which leads to the capture of the gang and the romantic climax of the picture.

James Mason and Pamela Kellino in a scene from I MET A MURDERER, which Grand National is Trade showing at the Cambridge Theatre on Monday, February 27, at 8.45 p.m.

Shadows Over Shanghai (*Grand National*)

Cambridge Theatre. 3 p.m.

Cast: James Dunn, Linda Gray, Robert Barrat, Paul Sutton, Ralph Morgan, Edward Woods, Edward Keane. **Director:** Charles Lamont.

"Shadows Over Shanghai" is a story of the China of to-day—with its war, political intrigue, bombings and criss-cross of adventurers of the world. It deals with the efforts of Linda Gray, the sister of a White Russian aviator, flying in the Chinese service, to get through to San Francisco half of an amulet which will release a large sum of money for the purchase of munitions for the Chinese forces. Endeavouring to prevent her success are the Japanese espionage system headed by Paul Sutton and Robert Barrat, a ruthless, discredited Soviet commissar. James Dunn, a carefree wisecracking young news photographer, steps into the picture when he agrees to marry the girl so that she can secure an American passport, and the tide of events which follows is fast and furious enough to keep audiences of all ages completely interested.

Happy Ever After (*Ambassador*)

Piccadilly Theatre. 3 p.m.

Cast: Jack Hulbert, Cicely Courtneidge, Sonnie Hale, Lillian Harvey, Edward Chapman, Percy Parsons, Clifford Heatherley, Charles Redgie. **Director:** Paul Martin.

Jack Hulbert and Sonnie Hale are window cleaners who befriend Lillian Harvey, a penniless girl who hopes to become a Hollywood film star. They invite her to their country "castle" composed of old railway carriages, and chaperoned by "Colonel" Edward Chapman they live happily until they both fall for her. The rift is healed through the activities of Cicely Courtneidge, a newsvendor. Lillian obtains an audition and a Hollywood contract. The picture is rich in suspense values. Right up to the final scene the action conceals the surprise climax but which is arrested as the logical outcome of many illogical and diverting episodes.

Going Places (*Warner Bros.*)

Phœnix Theatre. 8.30 p.m.

Cast: Dick Powell, Anita Louise, Allan Jenkins, Allen Huber, Walter Catlett, Louis Armstrong, Maxine Sullivan. **Director:** Ray Enright.

In order to increase business in a sporting goods store in which he is a salesman, Powell masquerades as a famous steeplechase rider. At an important steeplechase meeting he is taken up by the society crowd, and falls in love with Anita Louise, a young debutante, whose uncle, Thurston Hall, owns an unrideable horse, "Jeepers Creepers." Although the uncle is the only one who knows Dick's secret, he cannot expose the masquerade because he had previously bought some stuffed wild animals at Powell's shop and passed them off as trophies of an African "expedition."

Actually, Dick has never ridden a horse, but an uproarious combination of circumstances—and his romance with Anita Louise—forces him to make good on his boasted ability, and eventually, after one of the most exciting and humorous steeplechases seen on the screen, he brings "Jeepers Creepers" past the winning post.

Most of the musical entertainment burden is shared with Powell by the two famous coloured artistes, Trumpeter Louis Armstrong and Maxine Sullivan, who has soared to fame through her "swinging" of folk songs.

The Gang's All Here (*Associated British*)

Cambridge Theatre. 8.30 p.m.

Cast: Jack Buchanan, Edward Everett Horton, Googie Withers, Syd Walker, Otto Kruger, Jack La Rue, Walter Rilla. **Director:** Thornton Freeland.

A brilliant cast has been assembled here to make a definitely light-hearted detective story. Jack Buchanan is John Forrest, who has just retired from an active life as private detective to an insurance company. The first morning of his leisure is disturbed by news of the burglary of his own firm's offices and the loss of some famous foreign crown jewels. John takes up the chase in spite of protests from his wife, played by Googie Withers.

Edward Everett Horton, as Forrest's faithful butler, furnishes another of those familiar but nevertheless very welcome comedy rôles which forms a perfect foil to the airy, serio-comic playing of Buchanan.

NEW PRODUCT ANALYSED

DRAMA

Cipher Bureau
Exile Express
The Long Shot
I Met a Murderer
King of the Underworld
Shadows Over Shanghai
The Nursemaid Who Disappeared
Pacific Liner

COMEDY DRAMA

Huckleberry Finn
Café Society
Going Places
The Gang's All Here
Beauty For the Asking
Happy Ever After

COMEDY

Trouble Brewing

WESTERN

Trouble in Texas
Killers of the Prairie
Overland Stage Raiders
Red River Range

LONDON TRADE SHOWS are continued on page 19

BRITISH LION *presents*

OVERLAND STAGE RAIDERS

TRADE SHOW

BRITISH LION THEATRE
Tuesday, Feb. 28th
— 11 a.m. —

RED RIVER RANGE

TRADE SHOW

BRITISH LION THEATRE
Wednesday, March 1st
— 11 a.m. —

JOHN WAYNE

RAY CORRIGAN · MAX TERHUNE

BRITISH LION FILM CORPORATION, LIMITED
76-78 WARDOUR STREET, W1

REPUBLIC PICTURES

CINEMATOGRAPH WEEKLY
February 23, 1939

Sunday Express
Founded by
LORD BEAVERBROOK
LATE FINAL
NO. 1,000 LONDON, FEBRUARY 27, 1938 TWOPENCE

WHERE HAS THE SECRET BOMBER GO

Is It Lost Or Was It Stolen?

Parallel Of U.S. Mystery

By VICTOR BURNETT
Sunday Express Air Correspondent

LAST NIGHT THE AIR MINISTRY ANNOUNCED THAT THEY HAD ABANDONED THE SEARCH FOR THE SECRET LONG-DISTANCE R.A.F. VICKERS-WELLESLEY BOMBER WHICH VANISHED SO MYSTERIOUSLY OVER THE NORTH SEA.

It was stated that "all the area in which the airplane might have crashed has been covered thoroughly by the search patrol."

Now what is behind this extraordinary mystery

What can have happened to the bomber?

Every one is asking that question. There are many unexplained features in the case that the more one studies them, the stranger the mystery becomes.

Its last radio call "All's well," was sent out at 7.15 a.m. on Thursday. The machine was last seen at 2 p.m. on the same day.

Why is it that the machine was seen so long after its radio had ceased to answer calls?

If the crew knew the radio had failed why did they not land?

WIDE TURN, THEN . . .?

The machine was last seen heading north from Cape Wrath, direct on its course for the Orkneys. Then it made a wide turn and disappeared eastwards over the North Sea—right off its route.

Why did it turn and head East?

If the aircraft had broken up in the air the crew had parachutes, and could have jumped. There is no sign of them or of their parachutes. Why?

If there had been signs of engine failure the machine could have landed, should have been able to radio. It didn't. Again why?

Airplanes do not fall out of the sky if the engine fails. They can make nearly a normal landing, glide for a good distance, especially if they have height. In the case of the Wellesley, a machine with a big wing-span and a low landing speed, a fairly good landing might have been made anywhere. In no case should it have been too far from land for it to have regained the ground on gliding alone.

It did none of these things. Why?

Its tanks had ample fuel for several hours after it was last heard of on the radio. Here comes the burning question. What happened exactly after that last radio "All's well" message?

The bomber was still in the air. That is known. It was still flying. Therefore trouble did not suddenly develop. Motor failure would have given warning. Structural failure is so rare that it can almost be ruled out.

The crew had a properly qualified radio operator among them. It is most unlikely that he did not know his radio had failed.

Then what did happen? The Wellesley was one of the most cherished secrets of the Air Ministry—not for its performance or type but for its method of construction—the Wallis geodetic method, giving great strength and room for a very small amount of weight. This means that the machine could carry a huge load for a long distance, as its own weight was small.

A SIMILAR CASE

No other country possesses the secret of this type of construction, so complicated that it took four Cambridge mathematical wranglers four years to work out the formulæ of it.

If this was the first case of a secret bomber to disappear mysteriously it would be astonishing. But it isn't.

In September 1935, the United States Army's newest, most secret fighting 'plane was taken up from Los Angeles for its maiden flight. The pilot was told not to fly out of sight of the airport.

He flew along the coast and vanished into some clouds. Neither the machine nor its pilot was ever seen again.

As in the case of the Wellesley, a fleet of aircraft and hundreds of ground parties searched for signs of it. There wasn't a single clue.

The 'plane had vanished as if it had never existed.

Later investigations showed that when it flew along the coast a high-speed motor-boat followed it. The motor-boat also disappeared, never to be seen again.

This affair caused a sensation in America—because it had happened once before, this time to a bomber. This, also, had vanished out to sea.

Is the explanation of the lost American secret bomber the same as the explanation of the loss of the Wellesley, and what is the explanation.

WERE BOTH LOST, OR WERE THEY STOLEN?

One of the most famous aviators in Britain said to me last night:

"My theory. I believe that the men in the machine . . . they had ceased to talk to their home station. . . . not fail at all. They were talking to people . . . were their home operators all the time, quite

. . . these people were not based in Britain. At the same . . . the 'plane could only be heard by this new . . .

. . . order was given to the machine to . . . se and fly east. This would be followed by . . . logical . . . nding reason—and would explain why the . . . they . . . abandoned its course over Cape Wrath . . . made?

. . . over the sea it could have been brought . . . water on to a boat—and the geodetic . . . ours ac . . ."

. . . s fantas . . . It sounds impossible. But is it true?

Columbia PRESENTS

LAURENCE OLIVIER
VALERIE HOBSON
RALPH RICHARDSON

IN

SPRING

DIRECTED BY
TIM WHELAN

•

PRODUCED BY
IRVING ASHER

PROVINCIAL TRADE SHOWS

LEEDS	RIALTO	FRI., FEB. 24	11 a.m.	BIRMINGHAM FORUM	WED., MAR. 1
LIVERPOOL	FUTURIST	FRI., FEB. 24	11 a.m.	GLASGOW GREEN'S PLAYHOUSE	WED., MAR. 1
NEWCASTLE	ESSOLDO	TUES., FEB. 28	10.30 a.m.	SHEFFIELD CENTRAL PICTURE HSE.	FRI., MAR. 3
MANCHESTER	THEATRE ROYAL	TUES., FEB. 28	10.45 a.m.	NOTTINGHAM ELITE PICTURE HSE.	TUES., MAR. 7
		CARDIFF	OLYMPIA	TUES., MAR. 7	11 a.m.

Gorgeous, glamorous MADELEINE CARROLL in her most glittering, extravagant role!
"SWELLEGANT! SOPHISTILOVELY! THAT'S MADELEINE BOYS! IT'S CAVIARE I'M NEEDIN' WITH SUCH SWELL COMPANY!"
CLUB 21
CAVIARE SANDWICH

PARAMOUNT gives you the gay, giddy goings-on inside the glamorous circle known as "Cafe Society"

Paramount presents

MADELEINE CARROLL
FRED MacMURRAY
SHIRLEY ROSS

IN

Cafe Society

With

CLAUDE GILLINGWATER • JESSIE RALPH • ALLYN JOSLYN • PAUL HURST

DIRECTED BY EDWARD H. GRIFFITH • Original Story and Screen Play by Virginia Van Upp

TRADE SHOW *Tomorrow* • PHOENIX THEATRE • 7·0 p.m.

POPEYE CHARACTER BY ARRANGEMENT WITH KING FEATURES SYNDICATE INC. & SEGAR.

Superannuation for Kinema Employees

SHEFFIELD COMMENDS D. CRAIG'S SCHEME

SUPERANNUATION for employees was discussed at the monthly meeting of the Sheffield branch, and the scheme was commended to members who desired to participate. Coun. Harold S. Gent presided.

COUN. H. S GENT

On behalf of the branch, he expressed sympathy with the relatives of Nathan Blaskey, of the Heeley Coliseum, etc., in their bereavement. "He had been a member of the association for many years, and he was a man who was liked by all of us. He said what he had to say without fear or favour, and his sudden death came as a shock to us all. Your association was represented at the funeral by Mr. McDonald and myself, and a lot of renters' representatives were also present."

It was stated that the Secretary (Arnold R. Favell) had written expressing sympathy and the members then stood in silence as a mark of respect.

For the Employees

Regarding the superannuation scheme, brought forward by Dudley Craig at the last meeting, the CHAIRMAN said that he personally was convinced that it was a system which would recommend itself to many.

MR. CRAIG said there was probably not one exhibitor who had not, at some time or other, given serious consideration to making some provision for staffs. They had also to consider the unpleasant stress of an employee having an untimely death and leaving a widow and children not provided for. To-day, more must be done for staffs than provide mere employment, and employers were realising that they had further duties.

"I have gone very thoroughly into this matter and have realised there are only two courses open to us: (1) to establish a fund, which would be impracticable, and (2) to provide for this contingency by means of life assurance, which appeals by reason of its low annual cost; also, the employee is not faced with an increasing yearly premium."

MR. CRAIG then outlined the details, which we reproduce below.

MR. CRAIG answered many questions on the subject, and, in reply to J. W. Keeton, said that the scheme was in force in 14 halls for which he was responsible; it applied to managers, operators, and in certain cases the day-men. His office staff were also included. Staffs had expressed great appreciation of the gesture.

The CHAIRMAN expressed appreciation of Mr. Craig's action in going to such trouble in expounding the scheme, and A. R. FAVELL seconded his proposition that the scheme be commended to members and further information could be obtained of the secretary or Mr. Craig.

Holiday Funds

MR. CRESSWELL then explained a scheme for organising employees' holiday funds. It was stated that the question was brought before the General Council of the C.E.A. and the matter was referred to branches. Many districts had already started participating in the scheme; it was a form of banking the "holidays-with-pay" money in advance, both employers and employees contributing.

Mr. Cresswell was thanked for his address.

Film Transport

Regarding film transport, the CHAIRMAN said the branch had received a letter from the company concerned stating that Saturday matinée films would be included in the flat rate providing they were sent with the usual mid-week change.

A Visit to Doncaster

In order to give district members a better opportunity of attending meetings, it was carried that the next meeting will be held in Doncaster, and the CHAIRMAN said that transport facilities would be available to take Sheffield members.

For the Blind

It was decided that the showing of a film from a school for the blind, not situated locally, should be left to individual members to decide for themselves. The CHAIRMAN pointed out that there was a similar institution, and LEN SULLIVAN said once a year a special week was allocated to the National Institution for the Blind at the Central.

An A.R.P. Film

An appeal was also made for a six-day showing of a local A.R.P. film to encourage people to join, and depicting the Lord Mayor giving a short address. Coun. GENT said he had been on the A.R.P. Committee of the City Council and they were still in a very bad state regarding wardens, auxiliary firemen, first-aid people, etc., and they required all the recruits it was possible to get.

The proposed film would last about three minutes, and in each theatre it was proposed that auxiliary firemen should be dressed in uniform to distribute prepaid postcards to patrons as they went out. He would like exhibitors to co-operate with the authorities in every possible way.

A. R. FAVELL seconded the proposition, which was carried.

It was agreed that the question of showing a slide on behalf of the Yorkshire Foodship Council be left on the table.

The Quota

In his delegate's report on the General Council meeting MR. FAVELL said there was agitation on the part of projectionists to get a revision of the Entertainment Tax in so far that they wanted to increase the exhibitors' quota.

This would meet with opposition from the exhibitors, and it was hoped that the Board of Trade would not take premature steps to increase the exhibitors' quota. In the first place there was a scarcity of worth-while British films at the present time. To increase the quota would make it even more difficult.

Bars to Blame

MR. FAVELL said the reason was that so much money had been lost that there was no anxiety on the part of the banks, insurance companies and financiers to advance money for the purpose. To some extent renters were responsible because they allowed such ridiculous bars, and this was a thing which would have to be tackled.

"We shall have to make it a special subject in this district. We all want to show good British films, but we want them to be good ones, and of sufficient quantities to meet requirements," he concluded.

MANCHESTER CALLS FOR OPERATORS' CLASSES

Deputation to A. W. Jarratt on Twin-super Programmes

BEER GIVEN AWAY AT FREE SHOWS

A. PEEL.

CLASSES for the training of youths who desire to become projectionists formed the subject of a discussion at last week's meeting of Manchester's executive committee. New licence conditions, unfair attractions at advertising shows, which included an issue of free beer, and income-tax allowances, were other important subjects. Arthur Peel presided.

T. S. DAWSON suggested it would be a useful step if approaches were made to the principal of the Manchester College of Technology with a view to enlisting his co-operation to starting a training course for juniors who wanted to become projectionists. It was pointed out that in Manchester and district there was a large number of picture theatres and it would be in the interests of all concerned if educational facilities were provided for trainees.

Authority was given to the secretary to send a letter to the principal of the College of Technology inviting his co-operation.

Licences Accepted Under Protest

H. NEWBOULD reported that Manchester county licensing justices had incorporated in the kinematograph licences certain new clauses which the licensees, not having been consulted, accepted under protest. One clause, which was most objectionable, related to the employment of a full-time fireman at each kinema.

It was resolved that the secretary should write to the magistrates' clerk for an explanation.

MR. NEWBOULD added that notice had been received of the intention of the Hurst Brook authority to introduce a similar clause. The matter was discussed with the superintendent of police and a satisfactory solution had been found.

Double-Feature Programmes

Programmes of excessive length was the subject of a report by A. PEEL, who quoted two instances where the length of film shown in each programme, which included two super-films, was in the region of 20,000 ft. That was in the Oldham district. These excessively long programmes were now common in some of the circuit houses in Manchester and the trouble was spreading to other Lancashire towns.

After a long discussion it was agreed that a deputation consisting of branch delegates should wait on Mr. Jarratt in London and discuss the situation before any further branch action is taken.

Income-Tax Allowances

J. J. MCCRACKEN suggested it was time the association took up with the Inland Revenue authorities the question of a uniform rate of allowance for wear and tear of plant, with a view to fixing some kind of scale for such allowances, which would be applicable throughout the country.

It was agreed that Mr. McCracken should confer with the chairman, who would then discuss the whole situation with the general secretary.

G.C. Business

T. H. HARTLEY presented a report in which he reviewed the proceedings at the last meeting of the General Council. Petitions had been lodged against three Parliamentary Bills, one of which was promoted by the Macclesfield Corporation.

The Secretary (C. LITTLER) read correspondence which had passed between Macclesfield exhibitors and Norman Hart. It transpired that as the result of the objections which were lodged satisfaction had been obtained.

Attention was called to the proposal to submit to the annual general meeting of the association a notice for the alteration of rule six (clause B). MR. HARTLEY said there was no accepted definition of the term "responsible officer." To prevent unsuitable persons being appointed to attend branch meetings it was proposed to amend the appropriate rule, so that nominees should be persons of recognised status, such nominations to lie in the office for 28 days instead of seven days, as is now the case.

Free Beer at Free Film Shows

A. PEEL alluded to the subject of free shows and read many advertisements relating to these. There was one held in connection with a Manchester motor trader's business. It was held on a Sunday, and in addition to a free performance free beer was distributed.

The meeting accepted the suggestion made by MR. PEEL that inquiries should be made into the circumstances of the Manchester film show held on a Sunday and at which free liquid refreshments were provided. MR. PEEL deprecated the renters' attitude in supplying feature films and also criticised Western Electric for providing the equipment.

Trailerettes

Members of the Manchester branch who may receive applications for the showing of trailerettes relating to the Air Force are recommended by the committee to acquiesce. It was stated that the trailerettes would be attached to the newsreel and would occupy 70 seconds of showing time.

Concerning negotiations with the P.R.S., J. MATHER reported these were now in a final stage, and he expected a report should be submitted to the next meeting of the General Council.

Blind People's Film

A letter from the School for the Blind asking for co-operation regarding the showing of a short free film by members was considered, and as there was no suggestion of a collection, the film being purely for propaganda purposes, it was decided to recommend that where possible members should assist by showing the film.

LIFE ASSURANCE FOR STAFF

How the Scheme would Work

THE following are the details of the employees' superannuation policies suggested by Robert Craig and Son, Incorporated Accountants, at the meeting of the Sheffield C.E.A. branch last week.

The objects are: 1, to provide a lump sum for each employee upon reaching the age of 65, and 2, to provide a lump sum for the dependants of an employee in the event of his death before attaining the age of 65. This dispenses with the necessity for making grants on compassionate grounds to destitute relations of the deceased employee.

Working on the Scheme

Two policies are issued by the insurance company on the life of each employee. The employer contributes towards one which is held by him in trust for the employee. The other is the absolute property of the employee and is purchased by his contributions. It is also held by the employer, in order that it may not be surrendered by the employee or assigned in any way.

At retiring age both sums assured will be paid to the employee, provided he is still in the service of the employer. These may be used to purchase a pension guaranteed for a minimum of five years and for so long afterwards as he may live or alternatively used in any other way subject, of course, to the approval of the employer.

The employee's contributions are deducted weekly from his wages and are remitted, together with those of the employer, in quarterly payments in arrear to the insurance company.

Basis of Cost

The cost of the scheme naturally varies according to the sum which it is desired to secure by way of an endowment assurance for each employee. For example, if it were desired to have a total sum assured of £250, with profits, the cost would work out as follows:—

Age.	Employee's Contributions.	Employer's Contributions	Estimated Maturity Monies.
30	1/6 weekly	1/6 weekly	£425
40	2/1 weekly	2/1 weekly	£375
50	3/6 weekly	3/6 weekly	£325

Naturally in these brief details we cannot include a full table, but greater or lesser sums assured would be on a pro rata basis, but the examples given above will no doubt serve as a basis for arriving at a rough estimate of the cost of the scheme.

Method of Payment

As shown above, the payments are made quarterly in arrear, but if an employee dies within the first week of the commencement of the scheme his dependants would be entitled to the sum assured, even though the insurance company had not received any actual cash.

Age Limits

Age limits of admission into the scheme are usually 18 to 55, but persons outside these ages may in special circumstances be considered.

Medical Examination

All employees joining the scheme will be examined by the insurance company's medical officer, who will arrange to visit the place of business in each case and prepare a short report.

Income Tax

Subject to the rules of the scheme being approved by the Inland Revenue authorities, the employers would be able to treat their contributions as a trading expense and thus secure relief from income tax in respect of them. The employee's contributions would be treated as life assurance premiums and rebate of income tax would be allowed on these within the usual limits.

The insurance company will make itself responsible for the preparation of a suitable set of rules for the scheme, and will arrange for these rules to be submitted to the Inland Revenue authorities for their approval.

Leaving Service

Should an employee leave the service of the employer through no fault of his own, he would have the following options with regard to his own policy:

1. Continue payments direct to the insurance company.
2. Surrender his policy for cash, provided it has been in force for at least two years.
3. Convert his policy into a paid-up one for a reduced sum assured.

Bonus Accumulations

The insurance company undertaking this scheme wish to make it clear that their bonus has been maintained since the inception of their participating class in 1875. This means that through war or peace the bonus has not been reduced or discontinued and the company's position is so sound that there is little likelihood of it being reduced in the future.

Should an employer consider it necessary the bonus may be guaranteed at the rate of £2 per cent. at a very small extra cost, but in connection with our own scheme we did not deem this necessary.

Data Required

In order to give full details of cost and benefits it would be necessary to know the date of birth of each employee together with the sum assured required in each case. The scheme is elastic and can be modified in any way to suit the requirements of a particular firm.

E. G.— If it is desired to grant an extra sum assured to employees over a certain age or for a certain length of service, this can be arranged without difficulty.

Licence Dependent upon New Lighting

Alterations are to be made to the electric lighting installation at the Tudor Cinema, Bramhall, near Stockport.

At the annual licensing sessions, all the existing licences for picture theatres, dance-halls, etc., were renewed with the exception of that of the Tudor, which was adjourned until March 9. The Superintendent of Police stated it was necessary for the electrical work to be put in order and certain alterations were necessary. Mr. Revill said it would take a month for the work to be carried out, but it was being done.

Accordingly, a decision on the application was adjourned for a month.

NYMAN ON NEED FOR CONTROL OF FREE SHOWS

Sussex Told of Representation to Home Office

UNREASONABLE S.O. DEMANDS

HOPES that the Home Office will give some measure of relief to exhibitors from the free show menace by the imposition of licensing conditions on all shows, whether on non-flam film or not, were expressed by the C.E.A. President, K. A. Nyman, at the monthly meeting of the Sussex Branch. Dan Benjamin (Chairman) presided.

The meeting voted unanimous support to the C.E.A. campaign for a reduction in Western Electric service charges (see p. 14), discussed films and their critics, and, among other important business, appointed a committee to give preliminary consideration to a request from the N.A.T.K.E. for a local agreement.

On the subject of the free show menace a member drew attention to the serious loss of patronage he had experienced through a thrice-daily show of films given on three days in his town by the Millers' Mutual Association.

S. H. PARSONS observed that the renters were at fault in allowing the exhibition of these films. He thought that something ought to be done to protect exhibitors' interests, as the increase in the number of these free shows was becoming a really serious matter.

Pirates of Industry

K. A. NYMAN said that the General Council had amassed considerable data on the subject.

Representations had been made to the Home Office, and he was hopeful that—except in the case of the educational film shown at a *bona fide* educational establishment—powers might be vested in the local authorities to impose licensing conditions on all shows of this kind, whether given on so-called non-flam film or not.

"We feel," said MR. NYMAN, "that only under licence should these shows be given. I certainly hope that something will emerge that will put these 'pirates of the Industry' under some sort of effective control. I hope that the Home Office will favourably consider the recommendations we have made."

E. V. GLENISTER asked whether it was not possible for other local authorities to impose regulations similar to those made by the Surrey County Council.

DAN BENJAMIN replied that efforts have been made in Sussex to secure the adoption of similar provisions, but no action had so far been taken by the local authorities approached.

RANDOLPH E. RICHARDS said he could not understand the attitude of the renters. They could not possibly make a fortune out of this class of business, and further, they were showing these films in direct opposition to their own product.

Many of these shows, added MR. RICHARDS, were given on sub-standard film, and the difficulty in some of these cases was that people other than the renters controlled the output of these films. At the same time he agreed that the situation had become a really serious one, and he hoped that the General Council would be successful in the action they had taken.

Seaside Concessions

C. A. MAGUIRE (Hove), having been re-elected to represent the Sussex C.E.A. on the Brighton and Hove Chamber of Commerce, Randolph E. Richards, who holds a similar position on the Eastbourne Chamber, mentioned that for the first time in the history of the town they had been successful in securing permission for kinema advertisements on the parades.

The CHAIRMAN: We have obtained the same permission in Brighton through Mr. Lundy and the Entertainments Association.

HORACE H. BERNHARDT (Eastbourne) paid tribute to the hard work put in by Mr. Richards in securing this important concession for them all.

S.O. Payments

The unfair and unreasonable demands that are being made upon exhibitors in regard to Sunday charity payments were referred to by S. H. Parsons, who reported upon the negotiations with the Worthing authorities following their request for the production of certified accounts over the past three years. Mr. Parsons, with P. G. Lundy and C. A. Seebold, formed a deputation, and they were able to convince the authorities of the unreasonableness of the request that had been made.

J. E. GREAVES reported that he and H. Harper were confronted with a similar demand at Shoreham and Lancing, and it was decided that the chairman and Mr. Parsons should aid the two exhibitors concerned in the negotiations.

Trade Union Negotiations

The SECRETARY (A. Daniels) reported the receipt from T. O'Brien, on behalf of the N.A.T.K.E., of a letter asking the branch to meet him with a view to formulating an agreement for Sussex.

A sub-committee comprising the chairman, K. A. Nyman, R. E. Richards, E. V. Glenister, P. G. Lundy, S. H. Parsons, R. Briggs, J. E. Greaves and C. A. Maguire was appointed to give consideration to the request.

Entertainment Tax Relief

An interesting report on the proceedings of the General Council was given by RANDOLPH E. RICHARDS, who said that there was a strong feeling throughout the country that, in spite of the big increase of armaments costs, the time has come for a reduction in Entertainments duty.

"Personally," said MR. RICHARDS, "I don't see any reason why this Industry should be called upon to bear the brunt of increased armaments in greater proportion than anyone else. We are contributing already in many other ways, and many exhibitors are unable to pay income tax because of losses on kinemas—and that is a point that the Chancellor should bear in mind. Anyhow, we are going to press for a 4d. off as a very modest concession." (Hear, hear.)

Stars and Film Rentals

MR. RICHARDS also spoke on the question of uneconomic film rentals, and there was obvious agreement from the members when he said: "There is no doubt we cannot stand film hire at the present rate. The business is back to where it was ten years ago, and there is no doubt about it that something will have to be done."

The CHAIRMAN said that one cause of the trouble was the huge amount of money paid to film stars. False values had been created; they were placed on contract over a number of years, and by the time those contracts expired the stars had already lost their value.

MR. RICHARDS agreed that the Industry was now paying for the mistakes of highly placed executives. "It is a marvellous thing to me," he said, "that they have not got together and fixed a maximum for any star, with a percentage on profits."

Sussex continues to support "Glebelands," and a further donation from Arundel was announced by the SECRETARY.

WALLACE ROCKETT

PARLIAMENT QUESTIONS

How Many Labour Agreements with Employees?

TWENTY-FOUR, SAYS MR. BROWN

IN the House of Commons on Thursday, HARRY DAY asked the Minister of Labour whether he would state the number of agreements that had been made for the various districts relating to hours of employment and wages of the employees of the kinematograph Industry; could he give particulars of the number of kinemas so affected, and the number of employees covered by these agreements; and what further action he now proposed to take.

ERNEST BROWN said that the number of collective agreements known to his department to have been made relating to the wages and hours of kinema employees in different districts was twenty-four. It was possible, he said, that there were other agreements in operation, which had not come to the knowledge of the department.

MR. DAY: Can the Minister say whether an investigation has been made into the allegations, which have been sent to him, that some of these employees work from 76 to 80 hours a week?

MR. BROWN: The hon. Member did draw my attention to one individual case. Inquiries are being made and I will let him know as soon as I know the result.

T. WILLIAMS: Why does the Minister not know the exact number of employees under these twenty-four agreements and the exact number of kinemas?

E. BROWN: We are anxious to promote harmonious discussions between the two sides of the Industry. If there is any need for further inquiry I will gladly have it made.

T. WILLIAMS: Will the Minister answer my question: How is it he does not know the number of kinema employees affected by the agreements?

MR. BROWN retorted that his special attention had not been directed to the point.

MR. DAY asked whether the Minister was aware that some of the smaller kinemas would not allow their employees to join the unions.

There was no answer.

B.B.C. FILM CRITIC UNDER FIRE

A Subject for Conference Paper?

HORACE H. SPRINGETT, at the Sussex Branch meeting, protested against a recent B.B.C. kinema talk, in the course of which remarks derogatory to the film version of "The Mikado" were made. He asked whether the critic possessed any real qualification or knowledge of films?

RANDOLPH E. RICHARDS said that the recent talk certainly did not do the film mentioned any good, whereas he (Mr. Richards) thought it a phenomenally creditable attempt to put opera on the screen that would be thoroughly enjoyed by the public.

"I still think it a great shame," said MR. RICHARDS, "that a man should be allowed to broadcast to millions of people just his one opinion and damage a picture which is a good picture and deserves success."

R. H. AINSWORTH thought that a much better way would be to have, as they often do on the radio, two people discussing a film from different points of view.

The CHAIRMAN said he agreed with Mr. Springett that the B.B.C. ought to allow the individual showman to speak more often over the air. He noted that a good deal of the film criticism they did get was adverse criticism.

A Critic's Qualifications

K. A. NYMAN said that no criticism of a film should be objected to unless it was unfair criticism, but he thought that the three requisites of a competent critic should be: (1) He should be a lover of films, not a high-brow aloof sort of person; (2) he should be a capable critic; and (3) he should have some real practical knowledge of what the public wants.

The view was also expressed by MR. NYMAN that the kinema was entitled to the same standard of criticism in newspapers that is given to books or plays. Some of the critics, he said, were not real critics at all, but just writers about films—people whose chief qualification seemed to be that they were once police court reporters!

It was agreed that this question of films and critics might make a good subject for a paper at the forthcoming C.E.A. conference.

Sylvia Regis de Oliveira, daughter of the Brazilian Ambassador in London, doyen of the Diplomatic Corps at the Court of St. James, was a house guest of Maureen O'Sullivan, the M-G-M star, during her recent stay in Hollywood. She is here seen with Jeanette Macdonald

Grimsby To Have Own Wages Schedule

HULL SUB-COMMITTEE TO MEET N.A.T.K.E.

STEPS for the opening of discussions on wages and hours in Grimsby kinemas were taken by the Hull C.E.A. at their monthly meeting last week. T. Fawley Judge presided.

W. ROCKETT (secretary) reported receipt of a letter from T. O'Brien (general secretary of the N.A.T.K.E.), requesting a meeting for the purpose of discussing wages and conditions in the smaller kinemas in Hull and also wages and conditions in other parts of the area, particularly Grimsby.

Mr. Rockett pointed out that it had already been arranged that in regard to the small kinemas in Hull—not provided for in the recently concluded agreement—Mr. O'Brien had agreed to get in touch with the proprietors concerned, or, failing that, in touch with Brinley Evans, at that time vice-chairman of the Hull C.E.A.

BRINLEY EVANS agreed that this was the arrangement made. Since then he had not heard from Mr. O'Brien.

It was decided that a letter be sent to Mr. O'Brien calling his attention to this arrangement.

With reference to the proposed discussion on Grimsby R. FREEMAN (vice-chairman) suggested that the Grimsby members of the branch form a sub-committee and embark upon the initial negotiations with the N.A.T.K.E. When the matter was sufficiently advanced it could then be brought before the full meeting of the branch for final settlement.

This suggestion was agreed to, and the secretary was instructed to write to Mr. O'Brien fixing a date for the first meeting between himself and the sub-committee.

N. Staffs on the Booking Reform

A letter was received from the North Staffordshire branch asking for Hull support in connection with a proposal they intended to pursue with regard to film rentals. Enclosed with the letter was a gummed label, which it was suggested should be attached to all film contracts and which intimated that "should this film be shown as a second feature the agreement be null and void."

Doubts were expressed as to whether such action would be agreed to by the renters, and several members intimated that such a proviso would materially interfere with the securing of films and the compiling of programmes.

After BRINLEY EVANS had stated that it was a subject which did not vitally concern Hull it was decided to let the letter lie on the table.

To Help the Blind

In connection with a letter from the School for the Blind, requesting managers to exhibit the propaganda film "Life Without Light," members were advised to take their own action in the matter.

Hull and the C.T.B.F.

The valuable work which is being done for the Benevolent Fund and "Glebelands" by the Hull Cinema Managers' Association was referred to following a report on the past year's activities.

During this period, it was reported, £144 10s. 7d. had been sent to the Benevolent Fund and to "Glebelands," in addition to £46 19s. 7d. which was raised for the Hull Royal Infirmary.

Following notification of the annual dinner of the C.E.A. it was agreed that in accordance with past practice, the president, vice-president and secretary should attend the event.

600 AT NOTTS C.E.A. BALL

Brilliant Success of 22nd Annual Function

Notts and Derby C.E.A. had a merry time at the Palais de Danse, Nottingham, last week when they held their 22nd annual ball in aid of the local Benevolent Fund. There was a company of about 600 present, headed by Coun. J. Pollard, of Mansfield (the local president); J. Drew, of Long Eaton (vice-president); Fred Prior (secretary of the branch); E. A. Willcock (treasurer); E. C. Morris; Langham Brown; Herbert Elton; R. Black; Mr. Jacoby; A. G. Staples; F. G. Williams, and C. Woodward, who formed the Ball Committee.

There are 160 members of the branch, and parties came from Long Eaton, Ilkeston, Derby, Chesterfield, Mansfield, and many other towns in the area.

The chief guest of the evening was Miss Sandra Storme, who appeared in "Murder in Soho," and has just been given a contract by John Maxwell. She was accompanied by C. Solomon, Birmingham branch manager, of Associated British.

Bristol's Midnight Premiere

The C.T.B.F. will benefit by the midnight première arranged by the Bristol branch of the National Union of Journalists at the Odeon, on March 3. The show is being given in aid of the Widow and Orphan Fund of the Union, but a portion of the proceeds will be donated to the C.T.B.F., and will perhaps make up for the loss to the Fund by the suspension this year of the Bristol Film Ball.

The film for the première is Paramount's "Stolen Life," and in addition there will be a stage show in which Jean Colin, the star of "The Mikado," and Norman Evans will appear. The show starts at 11.30 p.m., and the price of tickets ranges from 2s. 6d. to 7s. 6d.

Top Heavy Finance Killing the Film Industry

Says METCALFE

REFUSES TO BLAME QUOTA ACT

British Films Doomed Before They Start

OUTSPOKEN comments on the present plight of the British Film Industry, and a brilliant diagnosis of the causes of the trouble was made by Charles P. Metcalfe, at the meeting of the Leeds branch.

C. P. METCALFE

THE present situation of the British Film Industry is not in my view the fault of the Films Act but due to the fact that the whole of our industry is wrong, basically and fundamentally wrong, said C. P. Metcalfe at the Leeds meeting. "In my view we have gone mad." We have expended fabulous sums of money on kinemas, many of which cannot possibly pay. He also referred to the high costs of distribution and production.

Reporting on the last meeting of the General Council, HARRY HOPKINS said that some discussion had taken place regarding the position of the British film Industry, and it had been said as some explanation of the apparent failure of the new Films Act that that piece of legislation had not been in existence very long.

"It seems to me," said Mr. Hopkins, "that it has been in existence long enough to bring British film production to a standstill. It has also injured and interfered with American production. Sufficient good product from America is not coming into this country.

"We are suffering from a terrific shortage of product, both British and American, and I set it down entirely to the Films Act. The cost clauses are working in a very peculiar way and are having the effect of holding up product.

"I heard of a film recently that is a box-office winner that was only passed for quota after a terrific struggle because it hadn't cost enough. On the other hand, one particular film cost £107,000, and only grossed £7,000 in this country."

C. P. METCALFE: To say that the Films Act is the cause of the slump is in my judgment quite wrong. If you were content to say that it hasn't done anything very much to help the situation you would have a much better case, but even then you would be wrong.

"If there had been no films made by American film importers there would have been many fewer films available, and but for the Act they would not have made any. So that the Act has brought us another 50 films roughly that we should not have had but for its operation."

H. HOPKINS

J. PRENDERGAST: There has been, unfortunately, a lot of blundering. The authorities ignored the Moyne Report, which looked like providing a real charter for the British film Industry. That was a blow.

The present Act is difficult to understand and difficult to work. There is definite unemployment of a serious nature on the production side of the Industry, and we are definitely short of good films.

Obviously the thing that can remedy the situation is finance, but finance has had such a horse-whipping, largely due to financiers' own fault in the main, that we have a position in which finance is not available at the moment for British production.

B. GOLDSTONE: If we could get the necessary money, have we enough competent producers and directors?

The CHAIRMAN: Yes, I think so.

Face the Facts

C. P. METCALFE: We have directors who have produced twice the number of good films that we are getting to-day. The situation that has arisen is not in my view the fault of the Films Act.

The truth is that the whole of our Industry is wrong, basically and fundamentally wrong. It was built up on cheap prices, and that is the root cause of the trouble. If you try to get away from cheap prices, there is a danger that you will lose your public.

In my view we have gone mad. We have expended fabulous sums of money on picture palaces, many of which, it must be obvious to anyone capable of sizing up the situation, cannot possibly pay.

Another factor is that the costs of distribution in our Industry are more than 33¼ per cent. of selling prices. There is not another commercial business anywhere that could stand up to charges of that sort. It is commercially unsound.

In addition, we have had a lot of studios extravagantly built. Money has simply been lavished on them. To-day we have got this position, that, when a film goes on to the floor of one of these great studios, it has to pay £1,000 or £1,200 a week for its floor space. And then remember that the average earnings for a film in this country are between £12,000 and £16,000. They start off with such a crushing charge in the studios that they are doomed before they start.

Inordinately expensive studios and expensive costs of production are an important factor in the situation, and, in addition, we have enormous and expensive kinemas which can only be made to pay if they give 3½ to 4 hours' entertainment. The whole thing is demonstrably uncommercial. In my opinion no Films Act can remedy such a situation.

The British Film Industry might be kept alive by the aid of millions of pounds by way of Government subsidy, which is unlikely. The only other way is to bring ourselves down to earth. All the big circuits are over-capitalised to a terrific extent. Until this capital is written off and the whole thing put upon a proper and an economic basis you cannot expect the business to pay.

J. PRENDERGAST: Unless the heads of this Industry get down to a reasonable understanding among themselves there is no hope. A lot of us are metaphorically sitting on a box of dynamite.

It is not so much the Films Act that has slowed up American production as the conditions that are obtaining in America. Similar conditions are apparently obtaining everywhere. Until the responsible heads of the Industry get together and help the Government to tackle this question properly there is not much hope of an improvement.

In my opinion we could do without any legislation at all for a couple of years to enable us to get back on our feet again. The whole Industry is going to be very seriously hit unless something useful can be accomplished quickly for film production for the English-speaking peoples.

H. HOPKINS: America is feeling the lack of finance at the moment and doing the only sensible thing in cutting down and trying to find how to save money. The wasting of money is the curse of the kinematograph business. The Industry badly needs rational spending.

C. P. METCALFE: I do not think that the Films Act is to be blamed for the fact that fewer American films are coming over; it may have stopped a certain number.

I heard the other day of a man who could have bought 16 really good Westerns, but because of the necessity of putting British quota against them he couldn't buy them, and so those films did not come into this country.

The shortage of films is definitely making it very difficult for the independent exhibitor to carry on after the circuits have taken what they want. The circuits are not anxious about the shortage of films because it is hitting the independents and making the situation better for them.

Redundancy, too

H. HOPKINS: It is not only the shortage of films that is causing trouble, but the fact that we have far too many kinemas. It is difficult to-day to put one's finger on any part of the country that is not definitely over-seated.

C. P. METCALFE: The circuits are not running counter to the Act. Sooner or later the independent exhibitor has got to line-up with product or his theatres will close.

The chief problem we have to concentrate upon is that of securing films. The only way in my opinion is first of all to line-up with British production to fill your quota and then to line-up with American product. The present position is one that must bring disaster to the independent exhibitor sooner or later unless he does this.

The Vice-president

MR. PRENDERGAST said that as the position was at present the big circuits virtually selected the President of the C.E.A., as the result of the system of voting. It was in his view a serious position and one that ought to be remedied. He expressed the hope that independent exhibitors throughout the country would unanimously support the candidature of Mr. Dovener for the vice-presidency of the Association.

B. GOLDSTONE asked what difference it made if the circuits did by their power of voting elect the President of the C.E.A.?

J. PRENDERGAST: Well, in my opinion, it is wrong as a matter of principle, and I am going to ask every independent exhibitor to vote for Dovener as a matter of principle. I object to the whole thing being cut and dried and planned up in London.

W. GREENWOOD: It seems a great pity that we cannot select our president on merit. It seems a shocking thing to think that in an Association like ours it should be possible to buy votes, because that is what it amounts to.

C. P. METCALFE: The trouble is that we are really too democratic. We ask thousands of exhibitors in the country to vote for some man they don't know and very often have not even heard of. It would be much better if the General Council elected their own president and vice-president.

J. PRENDERGAST: When a man is getting the block circuit vote, then the exhibitors

Continued in col. 4

LEEDS DEBATES SUB-STANDARD COMPETITION

Letter to P.R.S. and Police

AT the outset the Secretary (E. M. RUSH) read a letter sent by R. V. Crow on the subject of the 2,000-ft. reel.

He wrote "the position at the moment is that the K.R.S. definitely oppose the introduction of this size of reel on the English market. No reasons were advanced for this opposition. An endeavour is now being made to elicit them in view of the fact that in the United States of America films prepared in that size are already in use."

HARRY HOPKINS said it would be extremely interesting if they could get to know the reason for the opposition; he thought the reason could only be the expense of providing new transit cases. He suggested that the matter should be brought to the attention of the General Council, and this was agreed to.

Church Shows

The meeting proceeded to discuss the subject of the prevalence of kinema shows on 16-mm. stock.

The SECRETARY said exhibitors in the Slaithwaite area had complained about film shows at the Linthwaithe Methodist Church. He had written to Sir Charles McGrath, Clerk to the West Riding C.C., and asked if the church where these films were to be shown conformed to the regulations appertaining to kinemas, and if the Council's inspector for that area had visited the premises to ascertain if the provisions of the Cinematograph Act were being carried out.

The reply was to the effect that his letter was the first intimation the C.C. had had of the exhibitions at Linthwaite, and asking whether the films shown at the performances were inflammable films.

Mr. RUSH'S answer suggested that had application been made to the County Council for permission to give these film exhibitions the Council's inspector would have automatically made an inquiry as to the kind of film being used. He added: "It is a debatable point what is or is not non-inflammable film, as experience teaches us that the correct definition of so-called non-inflammable film should be 'slow-burning film.'"

Mrs. BEARDSALL, from the Huddersfield area, called the attention also of the meeting to a paragraph which had appeared in the *Huddersfield Examiner*. It began: "Dwellers at Longwood had no reason to go to the kinema last night, for the 'Cinema' came to them," and went on to describe a film show in aid of the trustee fund of the Mechanics' Institute.

C. P. METCALFE suggested that the matter should be taken up at once with the Education Committee of the West Riding C.C. with the idea, if possible, of stopping the exhibition which was to take place on February 23.

It was unanimously decided to call the attention of the West Riding Education Authorities to the matter and also of the West Riding Police, and to write to the P.R.S. calling their attention to the matter.

The N. Staffs Stipulation

The meeting had before it a communication from the North Staffordshire branch on the subject of the showing of two super films on one programme, particularly with regard to the effect upon second runs, and enclosing a suggestion which they considered might solve the problem.

C. P. METCALFE said that it was an excellent suggestion. Unfortunately, however, not only would many renters refuse to accept such a stipulation, but not all exhibitors were in favour of putting such a condition upon the contract.

The meeting decided to support the North Staffordshire Branch when the matter came before the General Council.

J. POLLARD

OUTSIDE SHOW FEATURES FORMBY FILM

A Week Ahead of Local Kinema Screening

MUCH of the time at the Notts and Derby meeting was taken up by the discussion on Western Electric service charges, which is dealt with in another column. J. Pollard presided over a good attendance.

A letter was read from the C.E.A. Technical Dept. regarding negotiations with the Long Eaton U.D.C. regarding the prices of electricity, and Coun. DREW (who is a member of that council) reported on the progress made so far towards a reduction of prices.

For the Blind

There was also a letter from the secretary of the School for the Blind, Swiss Cottage, London, concerning the free showing by members of their film "Life Without Light," in which it was stated that the School was not asking for a collection to be taken in the theatre, and no suggestion to that effect was indicated in the film, which is 500 ft.

Several members said they had already shown this film, and it was unanimously recommended to members that, if they conveniently could, an opportunity might be given to include this film, for which no charge is made, in the programme.

For Conference Discussion

It was intimated in a communication from the General Secretary that the Summer Conference would this year be held at Blackpool during the week commencing June 26 and inviting suggestions on the subject matter for papers to be delivered.

One matter suggested was the pre-release of films to the major circuits after release date had already been disclosed and subsequent runs arranged.

Sub-standard Competition

A member reported that George Formby's film "No Limit," reduced to 9.5 mm. stock, had been shown publicly at a boys' club theatre a week before the showing at his own theatre.

It was pointed out by the member that it was not a question of opposition, but he considered a principle was involved.

The Secretary was instructed to bring the matter to the attention of the Legal, Finance and Parliamentary Committee of the association and ask them to deal with it.

CIRCUIT TO BUILD AT SELSDON

Time Ripe for Development

Prospects for the erection of a kinema in Selsdon, Surrey, are being investigated by one of the big circuits.

It was announced at a meeting of the Selsdon Residents' Association that a representative of one of the circuits had visited Selsdon to inspect the locality with a view to the erection of a kinema.

Selsdon shopkeepers, who know that many local shoppers take their custom to Croydon so that they can visit a kinema at the same time, have long agitated through the Selsdon Chamber of Commerce for a local kinema. Recently the Chamber circularised the principal kinema companies to inform them that a suitable site was available in Selsdon and suggesting that it was now ripe for development.

The site the Chamber has in mind is near the shopping centre, and in 1936 was the subject of a proposal to build a 1,200-seater with a car-park.

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of the country ought to know about it and ought to have an opportunity of trying to counteract it.

So far as the merits of the two candidates are concerned I do not think there is anything to choose between them, but I take the view that if one man receives the block vote of the circuits there might be a question of a *quid pro quo* at some time or other during his year of office.

HARRY HOPKINS: I don't see what any of the circuits have to gain by putting a man in as president.

C. P. METCALFE: Well, to some extent the president can influence the opinion of the General Council on many points.

GROWING AGITATION AGAINST SERVICE CHARGES

More Branches Support General Council

MAJOR GALE'S TILT AT SCIENTIFIC COSTING AT MANCHESTER

THE number of branches pledging support for the General Council in their efforts to obtain further concessions of Western Electric charges continues to grow. Resolutions in favour have been passed by Manchester, Scotland, Sussex, Notts and Derby, Hull, Bradford and South Midland. "We do not want to know anything about scientific bases and schedules. What we want to know is what it is going to cost." So said Major A. J. Gale, O.B.E., in an address which he gave to users of Western Electric sound equipment, at the meeting convened by Manchester branch on Friday. Arthur Peal presided.

A special meeting of the C.E.A. Committee dealing with the problem was held at Panton Street on Tuesday to receive branch reports.

Major GALE said he had not come along to make a boisterous speech on the quality of Western Electric equipment in comparison with any other make of set—its quality was admitted; neither did he intend to criticise the service which was given.

He had always held the opinion that the service given to Western Electric users was very good and until the last few years their set was probably the best available. He had yet to hear a complaint of the manner in which their engineers looked after the apparatus which was in their charge.

Concessions Wanted

Exhibitors, however, were led to believe that as business with Western Electric increased the service charges would come down, but whenever endeavours were made to get Western Electric to make concessions they always replied they were working out the terms on a "scientific basis."

In the last few years there had been two or three small concessions. These were quite inadequate and now Western Electric were still talking about getting down to a scientific basis. He was not impressed by it.

In the first year or two of W.E. service technicians visited the theatres once, sometimes twice, and sometimes three times per week. Then the period was reduced to once or twice a month.

This reduced frequency of visits coincided with the period when the service charge was reduced by 5s., so that although exhibitors got a small concession Western Electric also benefited by their smaller outgoings in wages to engineers.

Another concession made by Western Electric was in the matter of replacements. Up to 1933 exhibitors did not obtain any worth-while relief. The company had endeavoured, and was still endeavouring, to keep charges at a high level.

Exhibitors Must Economise

Great progress had been made in improvements to other sets on the market. These could be serviced at a cost substantially below that of Western Electric, yet exhibitors were not able to persuade Western Electric to bring down their prices to any great extent.

Conditions in the kinema Trade to-day were such that exhibitors were compelled to examine their outgoings to see where they could economise. Major GALE made an appeal for united action by exhibitors in order to induce Western Electric to modify their service charges.

The SECRETARY (C. Littler), who opened the discussion, said he heard of a case concerning a South Wales exhibitor, from whose premises the talking picture apparatus had been removed, and not only the equipment, but the wiring, for which he himself had paid. Was the manufacturer of the sound equipment entitled to remove the wiring, when this had been paid for by the exhibitor?

Major GALE said he thought the answer to that question should be: "Consult a lawyer."

Question of Notice

Answering another exhibitor who wanted to know if the sound equipment company was compelled to give a certain period of notice before recovering the equipment from the exhibitor's premises, Major GALE said that if payments had been made in accordance with the terms of the agreement then the exhibitor could retain the possession of the set until the expiration of the period. That was the legal limit of the contract.

Another question was: Is it possible to have one set taken out and another put in without interfering with the continuity of the show?

The CHAIRMAN: Yes. The change-over can be effected in a week-end.

The Chairman added that recently he spoke to an exhibitor who told him he had had no service for eight years, and with the money he had thus saved he had covered the cost of new talkie apparatus.

Another member said a service engineer had to look after 15 theatres in a month. When Western Electric took off 5s. per week they reduced the service calls. When it was borne in mind the amount of money received from 15 theatres serviced by one engineer it would be realised the scope there was for reductions.

R. HARTLEY asked whether that meeting was representative of the number of exhibitors in the branch area. Sound and projection constituted the entertainment which they sold to the public, and he ventured to suggest there could not be economy at the expense of the show.

Who Should Pay for Improvements?

"Are we sure Western Electric are not prepared to consider selling sets outright, the same as other companies do?" asked a member.

The CHAIRMAN: Western Electric will lease, but not sell.

MAJOR GALE contended that in any new agreements there ought to be a clause, placing on the manufacturer the responsibility to incorporate improvements, rendered possible by scientific progress, in sets now out on lease and covered by existing contracts. In U.S.A. the exhibitor has the option of taking the service, but he is not compelled to do so. In other countries exhibitors have the option of servicing their own sets; we want to have the same right here.

C. LITTLER then submitted this resolution:

"That this special meeting of the Manchester Branch resolves that the members agree that they will not sign any renewal agreement for their sound equipment, no matter what company owns it, until the General Council has issued instructions as to terms which can be accepted."

HEIL! LITTLER

There was an amusing incident at Friday's special meeting of the Manchester C.E.A., when, by a slip of the tongue, Major A. J. Gale referred to a resolution which had been suggested by "Mr. Hitler."

Immediately there was a titter of amusement, but everyone knew to whom Major Gale referred.

It was, of course, to Charlie Littler, the branch secretary. The rhythmic sounds of both names caused him to trip up.

This was carried unanimously.

On the proposition of Mr. HIGGINBOTHAM, seconded by the CHAIRMAN, a vote of thanks was accorded Major Gale for his address.

Meet Oftener

Just before the meeting closed E. CHESHIRE said it would be possible to get more concerted action in the Manchester district if there were more frequent opportunities for the discussion of these vital questions. Branch meetings were not held often enough. It was only by more frequent meetings that it would be possible to arrive at greater unanimity in their opinions. "Many of us are strangers to one another, because we only meet once in a blue moon," added Mr. Cheshire.

The CHAIRMAN promised that note would be made of the suggestion.

MAJOR GALE stated there had been another important problem which had recently engaged much attention. That was the proposal of the P.R.S. substantially to increase its fees.

Discussions on P.R.S. fees had been carried to a final stage and when the committee met the following week he thought it would be possible to say that an agreement had been reached and exhibitors would have nothing to worry about for the next two years.

Notts and Derby to Hold Up Renewals

"THAT this meeting of Western Electric users in the Notts and Derby area pledges itself not to consider the renewal of its existing contracts with Western Electric until the General Council shall express its satisfaction with any new arrangements made with the company."

This resolution was passed at a special meeting of the Notts and Derby C.E.A. called to consider the matter. J. Pollard, chairman of the branch, presided over representatives of 42 users of Western Electric sets. Announcements of reduced service charges by the firm were, in the opinion of the General Council, he said, quite inadequate.

He dealt at length with the negotiations through the Association with W.E., pointing out that whereas the original charge for service was £4 per week the sets were, at that time, serviced once a week, and that with the reduced charge, now operative, the sets were serviced only once a month. In actual fact, for the services rendered, more money was being paid than in the old days when the service was weekly.

The meeting fully considered the matter in all its bearings before agreeing to the resolution.

It was further suggested that the Western Electric Committee be urged to negotiate a reasonable price for the installation of Mirrophonic.

R. BENNELL

G. URIE SCOTT

Sermons from Kinema Stage

SCOTTISH BRANCH COMMENT

MINISTERIAL addresses to audiences on Christmas Day and Easter and Western Electric charges were the main items of discussion at the monthly meeting of the Scottish Branch held on Wednesday at Green's Playhouse Cafe, Glasgow.

The question of ministers being granted permission to address audiences was raised by RITSON BENNELL, who said that on Christmas Eve at one of his kinemas he had five complaints from patrons who said they had come to the kinema to be entertained and not to listen to a sermon. He recognised the fact that the Trade assists the church in every possible way, but the members had got to consider the reactions of their audiences.

He suggested that the branch should make a recommendation either to cut out these addresses or to limit them to one day in the year—Christmas Day.

GEORGE URIE SCOTT said if the branch passed a resolution to forbid these addresses it would probably throw the clergy on the same side as the Salvation Army, and then they would have from every pulpit exhortations to the public not to attend kinemas. He suggested they should take the long view and allow several kinemas per district to grant permission for Christmas Day addresses.

Ultimately a motion that the addresses be limited to one a year was put to the meeting with an amendment that the addresses be cut out: the amendment being passed by one vote.

The amendment now being made the motion, Mr. King put forward another amendment stating that the matter should be left to the discretion of the individual members.

This was carried by a large majority. Edinburgh section informed the chairman that they would have the matter before them for decision.

GEORGE URIE SCOTT: It doesn't matter anyway, because it can't take place until 1940. Next Christmas Day falls on a Sunday. (Laughter.)

[*This is incorrect; it is on a Monday.*—ED.]

Panton Street Representatives Missed

There was a slight "breeze" when the meeting opened, Mr. PICKARD asking if the Secretary and President of the association had been invited to the annual meeting of the Scottish branch and why they did not appear. "I am sure," said Mr. PICKARD, "we are a very influential branch of the C.E.A., and the least they could have done, if the President was unable to be present, was to see that Mr. Fuller was here. Mr. Fuller might have had the courtesy to come and give us a report."

A. B. KING said he understood that the General Secretary was not invited to the meeting.

The CHAIRMAN (W. H. Morton) explained that the president had been invited but he did not find it convenient.

Mr. PICKARD: Is it too much to ask that when the next annual meeting comes round that the General Secretary be invited to attend?

The CHAIRMAN: We shall certainly keep that in mind.

Pre-releases in Glasgow

In reply to James Wallace, the CHAIRMAN said that they had received no reply as yet from Paramount Films regarding the pre-releases in Glasgow. "We are not satisfied," added Mr. MORTON.

Mr. KING proposed that another letter be sent asking them for a reply or to receive a deputation from the branch. This was agreed to.

When Mr. PICKARD asked if reports of the K.R.S. meetings could not be reported in the Press there was a chorus of shouts: "We wouldn't mind."

Dealing with the report of the executive, Mr. TURNER, in the absence of John A. Houston, who is still ill, said that Mr. Bennell had nothing to report in the meantime on matters relating to the N.A.T.K.E.

During his report on the General Council meeting A. B. KING said that the association would attempt to get ½d. off the 9d. seat. That meant, instead of the Government getting 1½d. the Trade would get 8d. and the Government 1d.

Two-Super Programmes

He also commented upon the showing of two super pictures on the one programme, saying that the London branch were still pursuing the matter.

"If this sort of thing develops in Scotland we are going to be in the same position as these people."

Lower P.R.S. Fees

Mr. PICKARD brought up the matter of P.R.S. fees, stating that these should be wiped out altogether.

Mr. KING said that negotiations were still going on, and the committee were trying to prevent an increase. Later in the meeting JAMES WELSH said that the negotiations were still in a very delicate state and would require very skilful handling in order to achieve the purpose that exhibitors wanted them to achieve.

The general criticism that nothing was being done in the matter had no foundation in fact. There was no question that had engaged their attention more. Their interests as exhibitors were being very carefully looked after.

As the General Council meet on March 15 the date of the next Scottish branch meeting was put back until March 22.

SCOTLAND

Opportune Time to Protest

W. H. ALBIN explained the position with regard to Western Electric charges, stating that the General Council felt that now was the opportune moment to try to reduce the charges, because of the fact that most of the sets were coming near the end of the agreement. The association had no complaint to make with regard to the Western Electric service.

LOUIS DICKSON, of Edinburgh, said he had always looked upon the charges by Western Electric as being very excessive. In one of his halls he had had to pay a sum of £3 10s. a week for service, an outrageous charge. Western Electric had now reduced that to £2 17s. 6d., which was in his opinion £1 too much. He got two days' service in the month, but he understood that under the new agreement there was no definite period of inspection and they might reduce it to one day per month. That was not quite enough. After two or three years Western Electric might still further reduce it to four visits a year.

Mr. SINGLETON moved a resolution, carried unanimously, that the Scottish branch strongly supports the General Council in its efforts to have Western Electric charges reduced and recommends to its members not to renew Western Electric contracts until advised to do so by the General Council.

SUSSEX

Nyman on No Guarantee of Service

The full position in regard to Western Electric service charges was reported to the meeting by K. A. NYMAN, who was cordially thanked by the chairman for his informative remarks. Mr. BENJAMIN said it was obvious that every avenue had been thoroughly explored by the General Council before taking their decision to advise members to withhold further contracts for the time being, and it was now up to the exhibitors to profit from the work that had been done on their behalf.

In the course of his remarks Mr. Nyman said that no guarantee was given by W.E. that hours and efficiency of present service would remain unaltered once the service charges were reduced, and whereas with other sets it was possible to contract out all service charges either at the beginning or after a short period with W.E., the exhibitor was tied for a minimum period of five years. New sets, he emphasised, need not involve exhibitors in capital outlay, as competitive sets were available on hire purchase with practically no initial outlay.

On a vote being taken there was unanimous support for the General Council.

BRADFORD

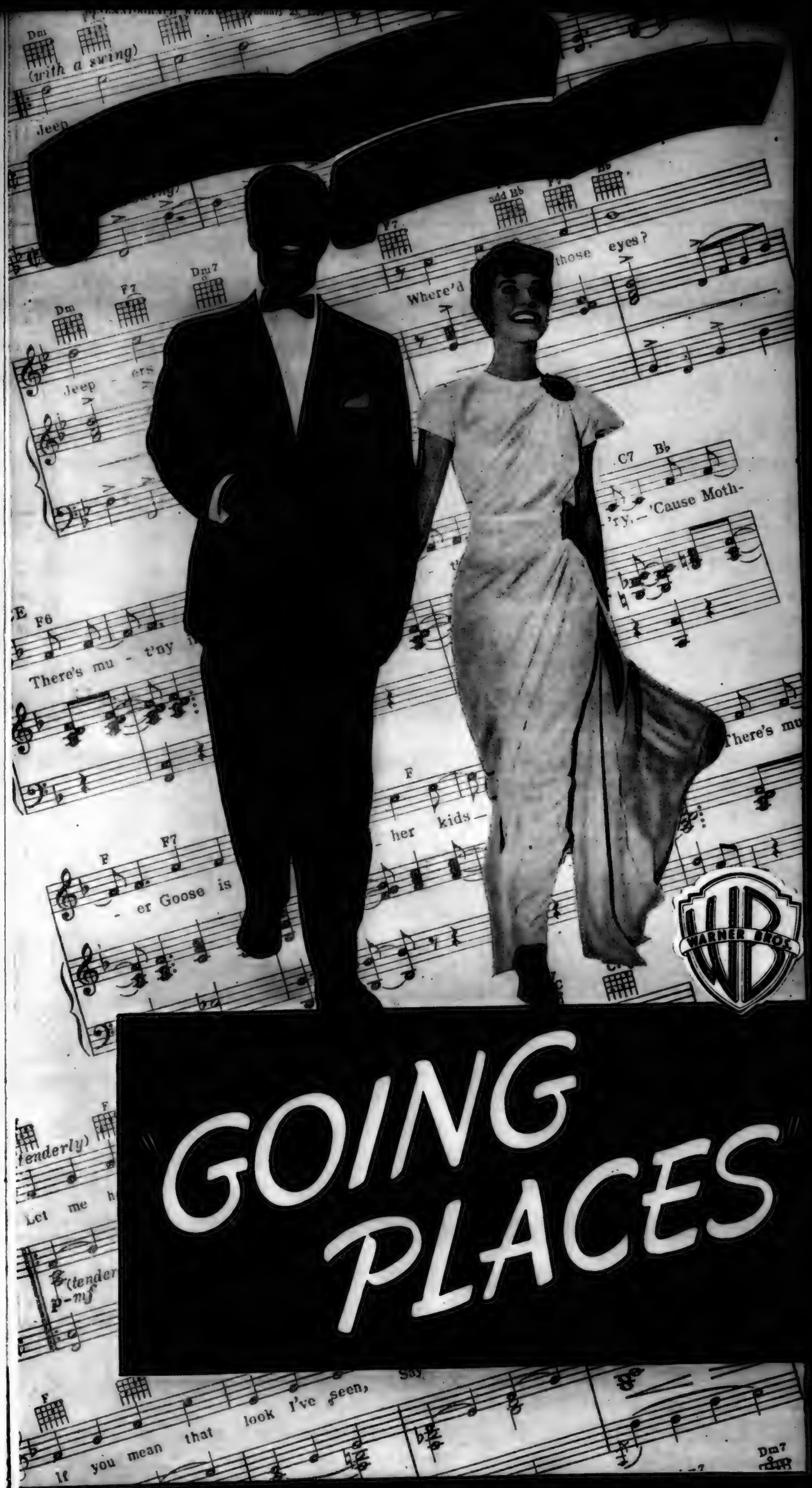
Disappointed at Small Reductions

At a meeting of the Bradford branch of the C.E.A. last Friday, the following resolution was passed: "That this branch wishes to express its disappointment with the small reduction in the service charge granted by Western Electric, and gives its full support to any action that may be taken by the C.E.A. in their negotiations with W.E."

S. MIDLANDS

Resolution of Protest

At a meeting of Western Electric users of the South Midlands branch held on Friday last, a resolution was carried protesting against excessive service charges of Western Electric. Delegates were instructed to support the efforts of the General Council to get these charges substantially reduced.



GOING PLACES

TRADE SHOWS

LONDON

PHOENIX THEATRE

THURSDAY, FEB. 23rd

at 8.30 p.m.

			A.M.
BIRMINGHAM	Paramount	Tues., Feb. 28	10.45
GLASGOW	Paramount	Tues., Feb. 28	11.0
LIVERPOOL	Troxedero	Wed., Mar. 1	10.45
NOTTINGHAM	Ritz	Wed., Mar. 1	10.45
SHEFFIELD	Central Pic. H.	Wed., Mar. 1	10.45
CARDIFF	Odeon	Fri., Mar. 3	11.0
LEEDS	Scala	Fri., Mar. 3	10.45
MANCHESTER	Gaumont	Fri., Mar. 3	10.45
NEWCASTLE	Ecclair	Fri., Mar. 3	10.45

Produced by
JACK KITCHIN

ASSOCIATED BRITISH

Directed by
ANTHONY
KIMMINS

BRITISH FILM DISTRIBUTORS

ASSOCIATED TALKING PICTURES Present

GEORG
FORMB

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MANCHESTER	Gaumont	Fri., Mar. 3	10.45
NEWCASTLE	Essoldo	Fri., Mar. 3	10.45

Produced by
JACK KITCHIN

Inst No. 1932

"TROUBLE

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IBY

Directed by
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KIMMINS

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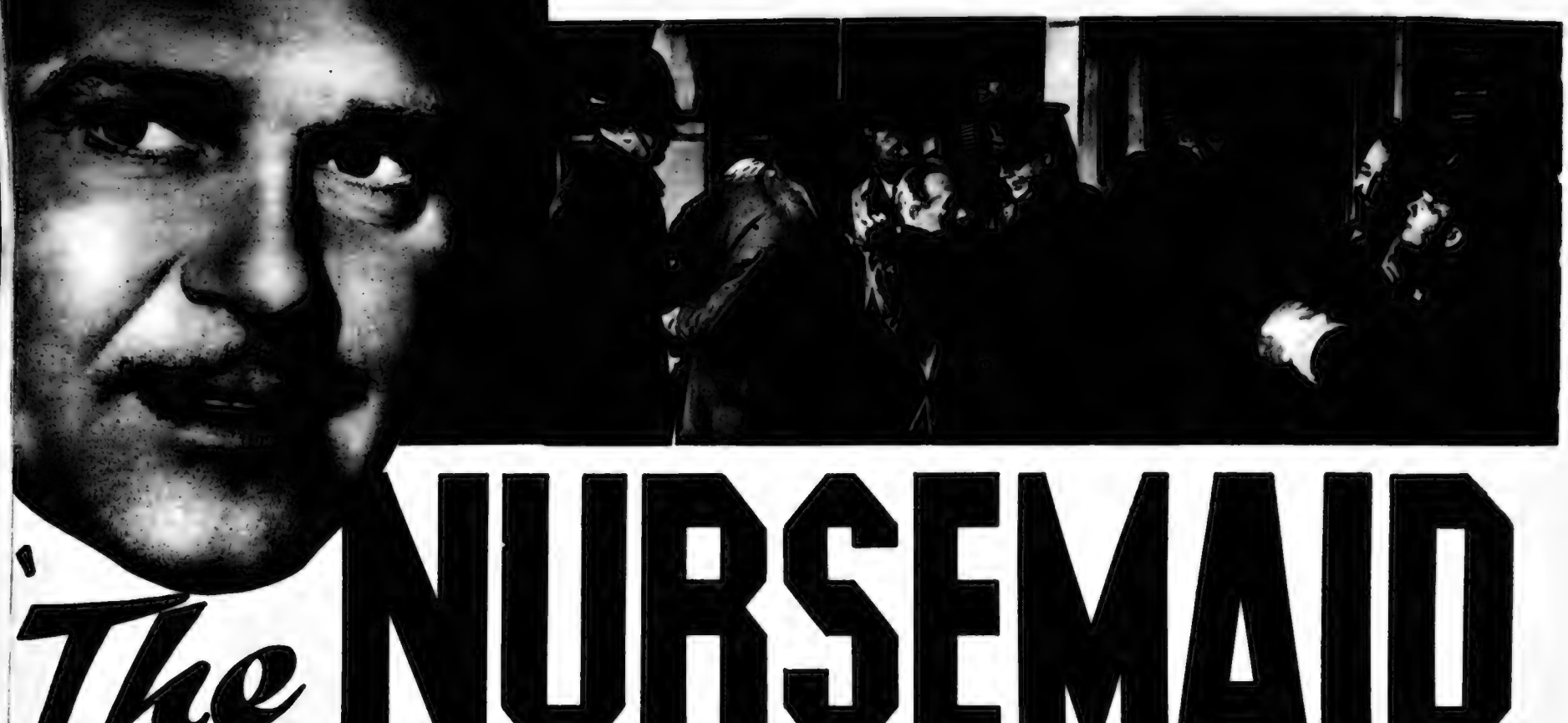


The NURSEMAID who DISAPPEARED"

London Trade Show Diary

FROM FEB. 23—MARCH 1

Master and man change places in the scheme of tracking down the thieves, whose leaders are portrayed by Otto Kruger and Jack La Rue. Another very big name in a supporting rôle is Syd Walker, who is aide to Buchanan on the professional side of the sleuthing. The cast alone should be sufficient assurance of an excellent piece of entertainment. They unroll a story which moves swiftly and provides an unceasing stream of action and laughs.

Wednesday

Red River Range (*British Lion*)

British Lion Private Theatre. 11 a.m.
Cast: John Wayne, Ray Corrigan, Max Terhune, Polly Moran, Lorna Gray, Kirby Grant, Sammy McKim and William Royle. **Director:** George Sherman.

This is the latest of the Three Mesquiteers Republic outdoor action Western series, wherein the trio are appointed special agents by the governor of the county to deal with an outbreak of crime and rustling. Spurned by a meat packing company, Stony Brooke, a member of the Mesquiteers, decides to become a member of the gang and investigate the crime wave from the inside. "Red River Range" has everything that a good Western needs. Action, suspense, a well-developed plot, plus a series of fast horse-riding sequences, and an unusually mysterious plot.

Beauty for the Asking (*RKO-Radio*)

Cambridge Theatre. 3 p.m.
Cast: Lucille Ball, Patric Knowles, Donald Woods, Frieda Inescourt, Inez Courtney, Frances Mercer, Whitney Bourne, Ann Evers. **Director:** Glenn Tryon.

The story is laid against the unusual and exciting background of the cometic business with Lucille Ball portraying the rôle of an assistant at a beauty salon, whose romance with Patric Knowles, a philandering cosmetic salesman, is shattered by his marriage to Frieda Inescort, a wealthy heiress. Lucille's infatuation, however, is not affected even though her former boy-friend's wife is revealed as the backer of her new novelty preparation in which she has interested herself in the venture in order to seek an outlet for her husband's tiresome nature. The two girls scheme to send Knowles away to restore his flagging affections for his wife. When Miss Ball tells Miss Inescort of her true feelings, the plot becomes studded with brilliant comedy and cleverly contrived drama, ending on a satisfactory note of romance when Miss Ball accepts Donald Woods.

The Nursemaid Who Disappeared (*Warner Bros.*)

Phœnix Theatre. 6.30 p.m.
Cast: Arthur Margetson, Peter Coke, Lesley Brooks, Edward Chapman, Joyce Kennedy, Coral Browne, Doris Fordred, Martita Hunt. **Director:** Arthur Woods.

Arthur Margetson, a private detective, is investigating the activities of a bogus employment agency which places girls with families for the purpose of spying upon their employers. A nursemaid engaged by an American family disappears with her child charge, who is being held for ransom. By means of tracking the agency owner, Peter Coke, a young writer, and his fiancée Lesley Brooks, discover the missing nursemaid and the child, and in an exciting climax enables Scotland Yard, which had been notified by Margetson, to capture the whole gang.

Pacific Liner (*RKO-Radio*)

Cambridge Theatre. 8.30 p.m.
Cast: Victor McLaglen, Chester Morris, Wendy Barrie, Barry Fitzgerald, Alan Hale, Allan Lane, Halliwell Hobbs, Paul Guilfoyle, John Wray. **Director:** Lew Landers.

Crammed with adventure, romance and conflict, the story unfolds during an ill-fated voyage of the "S.S. Arcturus" to San Francisco. Morris boards and is the ship's doctor and Wendy Barrie a nurse and McLaglen, the two-fisted chief engineer. It is inevitable that the two strong willed men should clash, especially when the hard boiled engineer takes too great an interest in the pretty nurse. The conflict becomes further aggravated when a strange epidemic breaks out among the members of the engine-room and stokehold. The doctor and nurse strive desperately to halt the spread of the malady, and the chief engineer struggles to keep the engines running in the face of hysteria among the fast-diminishing survivors. How the stokehold tyrant finally contracts the disease himself, precipitating a near mutiny among the men, and how the physician saves his life and wins the girl, are events leading to the film's thrilling climax.

MIDDLESBROUGH PLAN REJECTED

Site Overhangs Zoned Area

A proposal to build a kinema at the junction of Cambridge Road and Acklam Road South, Linthorpe, Middlesbrough, has been rejected by the Town Planning Committee because the site "overhung" an area zoned for dwellings.

In the discussion the Mayor (Coun. W. E. Price) said that he had been informed that Middlesbrough now had more kinema seats than Newcastle. Coun. F. C. Pette remarked that he did not think Middlesbrough had even more than Stockton.

The Borough Engineer (C. Gorman) undertook to find out the number of kinema seats in the two towns.

"CAFE SOCIETY"

Madeleine Carroll and FredMac Murray in a scene from CAFE SOCIETY, which Paramount will Trade show on Friday evening at the Phœnix Theatre.

CRISIS AND SURFEIT AS PROFITS BOGY

Rochdale Directors on Disappointing Results

THE annual accounts of Rochdale Proprietary Theatres, which owns and controls seven kinemas in Rochdale and Bacup, shows a large reduction in profits, due, it is stated, to the crisis in September and increased competition in the areas covered by the company.

The profits of the subsidiary company to December 31, 1938, amount to £3,549 2s. 1d. and from the Proprietary Theatres for the year ended January 31, 1939, of £735 1s. 1d., making a total of £4,284 3s. 2d., which, with the amount brought forward, leaves a disposable balance of £11,679 11s.

An interim dividend of 2½ per cent. was paid in July, and the directors now propose a final dividend of 2½ per cent., less tax, which is the same as in the preceding year. The amount carried forward to next account is £6,589 16s. G. T. Colin Close is the retiring director and offers himself for re-election.

MORE CAPITAL FOR MAXWELL CO.

Cinema Investment Ltd. Increase

Cinema Investments, Ltd., a company associated with John Maxwell, chairman of Associated British Picture Corporation, has now acquired the undertaking of Attractive Cinemas, Ltd., a small private concern which recently went into liquidation.

In connection with the deal, the nominal capital of Cinema Investments is to be increased by £50,000 to £300,000. Last year Cinema Investments, Ltd., acquired Burlington Films, Ltd. Of the present capital, John Maxwell holds 149,998 shares, and Burlington Films 100,000 shares, according to returns filed in January last.

MEETING OF CREDITORS

J. and C. Lever's Theatres and Cinemas

The statutory meeting of creditors of J. and C. Lever's Theatres and Cinemas, Ltd., 83, Bridge Street, Manchester, was held on February 11 at Manchester, when a statement of affairs was submitted showing liabilities totalling £4,163 9s. 3d., made up as follows: Trade creditors, £2,809 7s. 3d.; bankers, £1,317 5s. 3d.; and partly secured creditors, £154 16s. 9d., holding security valued at £118. After allowing £123 15s. 7d. for preferential claims the net assets were £443 18s. 10d., or a deficiency, so far as the creditors were concerned, of £3,719 10s. 5d.

The issued capital of the company was £1,000, and as regarded the shareholders there was a deficiency of £4,719 10s. 5d.

BANKRUPTCY DISCHARGE

Harry Lyons' Application Granted

The application for discharge of Hyman Lyons, known as Harry Lyons, 180, East India Dock Road, London, lately carrying on business at the Parade Cinema, Margate, Kent, as a kinema proprietor, was heard at the Guildhall, Canterbury, Kent, recently. The Official Receiver said the bankruptcy occurred in March, 1937. It appeared that the proofs of debt lodged totalled £850, and in addition there was a further sum outstanding under a hire-purchase agreement of approximately £600. The discharge was granted subject to three years' suspension.

Sheffield Men Charged with Burglary

Two Sheffield men, Thomas McCarthy and Harry Lewis, were sent for trial at the Sheffield Police Court on a charge of breaking into the Star Cinema, Ecclesall Road, and stealing cigarettes and other articles.

Arthur Atkinson Mansell, manager of the Star, said that the property stolen was valued at about £2.

New Companies Registered

NEW PRIVATE COMPANIES

Bulldog Films, Ltd.—Registered February 13. Capital, £100 in 100 shares of £1 each. Film producers, etc. Solicitors: Hugh V. Harraway and Son, 2, Field Court, W.C.1.

Jackson and Newport (Prestwich), Ltd.—Registered February 13. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors or agents, etc. The directors are: Ernest Newport, Traveller's Rest Hotel, Sutton, Macclesfield, Cheshire, kinema manager; Arthur Jackson, 561, King's Road, Stretford, Manchester, chemical manufacturer; Harry L. Jackson, 561, King's Road, Stretford, Manchester, kinema manager. Solicitors: Grundy and Jackson, 196, Deansgate, Manchester. Registered office: New Plaza Cinema, Bury New Road, Prestwich, near Manchester.

Heath Theatre, Ltd.—Registered February 15. Capital, £1,050 in 1,000 6 per cent. cumulative preference shares of £1 and 1,000 ordinary shares of 1s. each. Kinema proprietors, etc. Solicitor: Wilfred W. Hawkins, 3, Newhall Street, Birmingham. Registered office: 56, Ludgate Hill, E.C.4.

INCREASES OF CAPITAL

Cinema Investments, Ltd., 30/31, Golden Square, W.1.—The nominal capital has been increased by the addition of £50,000 in £1 ordinary shares beyond the registered capital of £250,000.

George Vickery, Ltd., proprietors and managers of kinema theatres, etc., De Montford Chambers, Taunton.—The nominal capital has been increased by the addition of £8,500 in £1 ordinary shares beyond the registered capital of £5,000.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Twickenham Film Studios, Ltd., 4, Lloyd's Avenue, E.C.—R. D. Brewis, of 56, Cannon Street, E.C., was appointed receiver and manager on February 8, 1939, under powers contained in instruments dated April 1, 1931, and January 7, 1933.

IN THE COURTS

Quota Summons Dismissed

CASE AGAINST ECCLES EXHIBITOR FAILS

Robert E. Dockerty, of the Empire Cinema, Eccles, Lancashire, was summoned at Westminster Police Court before Ronald Powell on Friday for failing to furnish to the Board of Trade a return giving the prescribed particulars with regard to registered films exhibited at the New Royal Cinema, St. George's Road, Bolton, Lancashire, during the year ended September, 1938.

Defendant did not appear, but sent a letter to the court.

R. McIntyre Smith, representing the Board of Trade, said that in August last the Board were informed that defendant had ceased to exhibit at the New Royal Cinema. Three letters were sent to him asking for returns to be furnished, but no replies were received. The returns were furnished on January 19 last.

The case had been twice before the magistrate, but defendant failed to appear. A warrant was issued. This was subsequently withdrawn and a fresh summons issued.

The Magistrate: Defendant says that it was due to his manager, who has gone now. He took the books with him.

The summons was dismissed on payment of five guineas costs.

CAFE MANAGERESS'S CLAIM UPHELD

£14 Damage Award Against Employers

Samuel P. Halpern, managing director of the Deansgate Café Co., Ltd., whose café is part of the Deansgate P.H., Manchester, defended an action brought against him in the Manchester County Court last week.

Plaintiff was Mrs. Charlotte Jean Johnson, who claimed for £22 10s., which she alleged was due to her for wages as manageress of the café.

It was stated that on October 10 Mrs. Johnson feeling ill, was compelled to leave the café at noon.

She went home and was certified by a doctor as suffering from bronchitis and asthma. She sent the certificate to the café, but received no reply until November 2, when she had a letter from the managing director saying: "As you went without advising anyone here of your intentions, your position has been filled."

Samuel P. Halpern said that when Mrs. Johnson "walked out" he inferred that she had terminated her engagement. He regarded her more as a supervisor than a manageress, and considered that one week's notice would be suitable for a person in her position.

The judge said the question was whether Mrs. Johnson had dismissed herself. It was obvious she had not done so. He awarded her £14 11s. damages.

SHARE MARKET

Little Change

The kinema share market reacted less to Sir John Simon's Budget forecast, suggesting the possibility of no increase in taxation, than the majority of industrial sections.

There were one or two improvements on Tuesday, the day following the speech, but on balance prices, where changed, are lower on the week.

Exceptionally, Associated British Picture Corporation 5s. ordinary show an improvement of 4½d. at 12s. 1½d., and the 5 per cent. preference a rise of 6d. at 19s. 3d. A.P.P.H. ordinary were 3d. higher at 14s. 3d.; Gaumont-British preference 6d. higher at 10s. 9d.; and P.C.T. Construction 7 per cent. preference were 3d. better at 21s. 6d.

After their spurt of last week, Baird Television issues eased off again, the preferred ordinary being 9¾d. compared with 10½d., and the deferred 1s. 1½d. compared with 1s. 6d. Gaumont-British 10s. ordinary fell 3d. to 3s. 3d., and the "A" ordinary 1½d. to 1s. 3d.

SHIPLEY GROUP BUYS TWO BRADFORD HALLS

Elite and Coliseum's New Owners

Two Bradford suburban kinemas, the Elite (seating 304) and the Coliseum (seating 1,198), which almost adjoin each other in Toller Lane, have been sold by the Elite Picture House Co., Ltd., the proprietors of the Glenroyal, Shipley, and the Glenroyal, Horsforth, who recently announced that they are to build a new suburban house in Bradford on the site of the old Arcadian Pavilion at Lidget Green.

The companies in the group, of which the general manager is A. S. Hyde, of Shipley, are the Shipley Picture House Co., Ltd., the Glenroyal Cinema Co., Ltd., Horsforth, and the Glenroyal Cinema Co. (Bradford), Ltd.

The managing director of the Elite Picture House Co., Ltd., is J. E. Anderton, chairman of the Bradford C.E.A., who retains his interest in the Picturedrome, Bradford, and in the ownership of the Shaftesbury, Leeds, which is leased to Associated British Cinemas, Ltd.

ALL TONBRIDGE HALLS UNDER ONE HEAD

New Company Takes Over

A newly formed company, Kent and Associated Cinemas, Ltd., took over all Tonbridge kinemas on February 20, including the Ritz, originally a Union Cinemas house.

Major R. E. Middleton, M.C., managing director of the new company, formerly owned a kinema at Horsham and has, since its opening in 1929, been associated with two other directors of Kent and Associated Cinemas, Ltd. (J. C. Elkington and E. Anderson) in the Capitol, Tonbridge.

Briton Ferry's New Kinema

Briton Ferry, a small industrial town midway between Bridgend and Swansea, is to have another kinema shortly. An old kinema near the dock quarters is to be demolished and several adjoining cottages taken in with a view to the erection of a modern building seating 700 patrons.

The promoters are Saph and Hancock, and they have instructed Mercer and Vaughan, the Swansea architects, to prepare the plans.

SHARE MOVEMENTS

	Last Week.	This Week.	Movement.
African Theatres Ord.	31/3	31/3	—
Assoc. Brit. Pic. Corp. 5/- ord.	11/9	12/1½	+ -/4½
„ 6% Pref.	18/9	19/3	+ -/6
„ 5% Debs.	£96½	£96½	—
A.P.P.H. Ord.	14/-	14/3	+ -/3
Assoc. Talk. Pic. Ord. 5/-	-/3	-/3	—
Baird Tele. 20% Pref. Ord. 2/6	-/10½	-/9¾	— -/-¾
„ Defd. Ord. 2/6.	1/6	1/1½	— -/4½
Brit. & Dom. Films £1	1/6	1/6	—
Brit. Lion Pref. Ord.	3/3	3/3	—
Capital & Prov. News 5/-	3/6	3/6	—
Gains. Pic. Ord. 10/-	2/3	2/3	—
Gaumont-British Ord. 10/-	3/6	3/3	— -/3
„ "A" Ord.	1/4½	1/3	— -/1½
„ 5½% 1st Pref.	10/3	10/9	+ -/6
„ 4½% New Debs.	£80½	£81	+ 10/-
General The. Pref.	8/3	7/10½XD	— -/4½
„ 6½% 1st Mort. Deb.	£82½	£82½	—
Kinemas	5/-	5/-	—
London Pavilion £1 Ord.	10/6	10/-	— -/6
„ 6% £1 Pref.	15/-	15/-	—
Ldn. and District	-/6	-/6	—
Mde. Tussaud New 1/- Def.	1/9	1/8¾	— -/-¼
„ £1 Prefd. Ord.	16/9	16/9	—
Moss Empires £1 Ord.	21/-	20/9	— -/3
„ £1 Cum. Pref.	16/-	16/-	—
Odeon 5/- Ord.	6/3	6/3	—
„ 5% Debs.	£84	£83½	— 10/-
P.C.T. Ord. 10/-	23/3	23/3	—
„ 7½% Ptg. Pf. Ord.	18/7½	18/7½	—
„ Cum. "A" Pref. £1	23/9	21/6XD	— 2/3
„ Cum. "B" Pref. £1	21/-	21/-	—
„ Const. 7% Pref.	21/3	21/6	+ -/3
Scophony 5/- Ord.	3/-	2/9	— -/3
Sound City (Films) 5/- Ord.	1/3	1/3	—
„ 6% Pref.	5/-	5/-	—
Stoll Th. Corp.	2/1½	2/1½	—
Twentieth Cent. 5/- Ord.	-/6	-/6	—
„ 6% Pref.	1/6	1/6	—
Union Cinemas Ord.	-/6	-/6	—
„ 1st Pref.	3/6	3/6	—
„ 2nd Pref.	1/3	1/3	—
Union Cin. Sub. Props 6% Pref.	13/3	13/3	—
„ 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

FIVE NOTABLE PICTURES FROM WARNER BROS.

Trade Show Programme Commencing Feb. 28

IMPORTANT TEDDINGTON SUBJECT

TRADE shows for five of Warner Bros. productions have been arranged by Max Milder at the Phoenix Theatre. Realising the ever-increasing difficulties of exhibitors to attend late evening shows, Mr. Milder has arranged for three of the shows to commence at 6.30 p.m. and two at 3 p.m.

The three films scheduled for presentation at 6.30 are "Going Places," on Tuesday, February 28; "The Nursemaid Who Disappeared," on Wednesday, March 1; and "They Made Me a Criminal," on Thursday, March 2. For screening at 3 p.m. are "King of the Underworld," on February 28, and "Torchy Blane in Chinatown," on March 2.

Dick Powell, Anita Louise, Allen Jenkins, Allen Huber, Walter Catlett, Louis Armstrong, and Maxine Sullivan head the cast of "Going Places."

Powell as Jockey

The story of "Going Places" centres around Dick Powell's adventures with a horse. As a salesman in a sporting goods store Powell conceives the plan to increase business by masquerading as a famous Australian jockey at the chief race meeting of the year. He is taken up by the society crowd and falls in love with Anita Louise, a beautiful debutante, whose uncle owns the horse "Jeepers Creepers." The girl's uncle, however, is in Dick's secret, as he had previously bought some stuffed wild animals at the store and passed them off as trophies of an African "expedition." Consequently he is in no position to expose Dick's masquerade. Actually, Powell had never ridden anything, but after an uproarious combination of circumstances—and his romance with Anita Louise—is forced to make good on his boasted ability as a rider. On the day of the big race he finds himself the very nervous jockey of a man-killing steed, "Jeepers Creepers," who is good enough to win the race if his jockey can remain in the saddle—and croon to him. The resulting complications are said to be fast and furious.

The music side of the film is handled by Powell, famous trumpeter Louis Armstrong and the new singing sensation, Maxine Sullivan. Ray Enright directed. Heading the supporting cast are Allen Jenkins, Thurston Hall, Harold Huber, Walter Catlett, Ronald Reagan, and Minna Gombel.

Teddington Thriller

Arthur Margetson, Peter Coke and Lesley Brooks have the principal rôles in the Teddington production, "The Nursemaid Who Disappeared," directed by Arthur Woods. Margetson is seen as a private detective and Peter Coke as his writer friend, while Lesley Brook is the latter's fiancee. With the aid of a clue supplied by Coke, Margetson discovers a bogus employment agency which sends out domestic servants as spies for a mysterious stranger, who afterwards blackmails the employer.

Margetson wishes to interview a nursemaid who could give him some valuable information as to the identity of the owner of the agency. But she disappears. Margetson's investigations lead him to question an American family who employed the girl, and after pressure the mother admits that her small daughter is missing and her husband is to meet the kidnappers at an Underground station and to hand over the ransom money. Margetson calls Scotland Yard, but meanwhile, Coke has followed the agency owner to a house, where he finds the missing nursemaid and the child. He tries single-handed to prevent them leaving, and Scotland Yard arrives only just in time. Edward Chapman, Joyce Kennedy, Coral Browne, Doris Fordred, and Martita Hunt head the supporting cast. Paul Gangelin and Connery Chappell wrote the screen play and dialogue from the novel by Philip MacDonald.

Garfield Starred

John Garfield, the sensational young actor who achieved film fame in his first picture, "Four Daughters," is starred with the "Dead End" Kids in "They Made Me a Criminal."

At the outset of the story, Garfield is seen as a prize-fighter who has just won the lightweight championship of the world. Falsley suspected of murder, the new champion drops out of sight and makes his way across America as a tramp. In California he gets a job picking fruit on a ranch, and before long falls in love with the neice of the woman who owns the ranch. To raise money badly needed by the two women, Garfield enters a prize-fight contest. At the ringside that night is a detective who has doggedly followed him for months. At first, Garfield refuses to fight and decides to leave the district, but he is prevailed upon to fight by the girl. He wins, but immediately after is arrested by the detective, who, on hearing the reason why Garfield fought, turns him loose.

In this story the "Dead End" Kids are not seen on their familiar city streets. They have been sent to California by a priest who believes that in this new environment they can be reformed. Gloria Dixon has the part of Garfield's sweetheart and May Robson is seen as her aunt. Claude Rains is cast as the kind-hearted detective, while Ann Sheridan has the rôle of Garfield's girl-friend in his more prosperous days. Busby Berkeley directed.

Underworld Drama

Humphrey Bogart's first starring film, "King of the Underworld," is said to combine tense and thrilling action with plentifully interspersed humour, unusual angles and a surprise ending. Bogart is a gangster chief with a Napoleonic complex as the smartest and most daring gunman who ever lived. Kay Francis and her husband—John Eldredge—are doctors, and after saving the life of one of Bogart's men, the latter, without Kay's knowledge, is pressed into the service of the gang. But the husband is killed and Kay has to carry on alone. Bogart also forces a young novelist, James Stephenson, to act as the biographer of his conceited career, and in the course of his job he meets Kay, who has been made prisoner by Bogart and compelled to dress their wounds received by the gang in a conflict with the police. A romance arises between the fellow captives, and Kay eventually is able to turn the gang over to the law by administering a temporarily blinding fluid.

Others in the cast include Jessie Bushley, Arthur Aylesworth, Raymond Brown, Harland Tucker, and Charles Foy. The picture was directed by Lewis Seiler.

"Torchy Blane" Again

"Torchy Blane in Chinatown," the seventh picture in the popular series, again presents Glenda Farrell in the title-rôle, while Barton MacLane is also seen as Lieut. Steve McBride, the slow but sure detective, who Torchy likes but also annoys. Another familiar character in this latest adventure is Tom Kennedy as Gahagan, McBride's thick-witted but highly diverting assistant. Other important rôles are played by Patric Knowles, Henry O'Neill, James Stephenson, Janet Shaw, Frank Shannon, and Richard Bond.

Torchy's latest adventure is concerned with her efforts to solve a series of mysterious murders and a brazen attempt to extort a large sum of money from a rich youth. McBride is working on the case, and, as usual, he doesn't want her around. But neither the detective's efforts to keep Torchy from mixing into the matter, nor the horror of the exploits of what seem to be a sinister band of wily Orientals can deter or daunt her. This mysterious band frightens the rich youth into taking a speedboat and delivering the money to three masked men on a launch at sea. Before the extortioners can get away, however, a submarine rises from the depths and rakes the launch with gun-fire and the crooks are captured. The submarine was, of course, Torchy's idea and she enjoys unmasking the extortioners and turning them over to MacBride when he arrives, late as usual. William Beaudine directed.

Dick Powell, in a scene from GOING PLACES, which Warner is Trade showing on Tuesday, February 28, at 6.30 p.m. at the Phoenix Theatre

James Stewart, Joan Crawford and Lew Ayres in ICE FOLLIES OF 1939, a forthcoming M-G-M picture

Odeon, Leeds, Building Starts in April

DALSTON HOUSE NEARS COMPLETION

ACTIVITIES on the site which has been long earmarked for an Odeon for Leeds are likely in the near future. The likelihood is, the KINE. representative learns, that building will commence in April, for demolition work is now in progress in connection with the old Albion Brewery at the junction of Woodhouse Lane and Merrion Street.

Some £54,590 was paid by Odeon Theatres in 1937 for the site, and the expenditure of £250,000 is contemplated on a scheme which provides for a palatial kinema, tea lounge, car park, and shops fronting Woodhouse Lane and Merrion Street.

The Dalston Odeon will be completed in Kingsland Road in April, and was designed by the late Andrew Mather, F.R.I.B.A. It will seat 2,070—1,320 in the stalls and 750 in the circle.

The decorative treatment of the walls will be in a warm, pinky beige overspluttered with gold, and the ceiling will be in similar shades. The side walls will be in delicate colours of jade green and the metallics. Similar colouring will be used in the foyers, where gold relief work will be used.

REGAL, STAINES, OPENED

A.B.C.'s Thames-side Stronghold

Associated British Cinemas' latest Thames Valley stronghold, the Regal, Clarence Street, Staines, was opened on Monday.

The new theatre occupies a site on the banks of the Thames that promises to make it a well-known local landmark. Situated on the town side of Staines Bridge, its neon illuminated facade can be seen from all directions.

There was no official ceremony, and promptly at 2 o'clock a packed house settled down to enjoy the film programme, which included "Free to Live," "Mysterious Mr. Moto," and shorts.

W. A. Grieve, the manager, was able to welcome a representative gathering of A.B.C. personalities including A. S. Moss (general manager), Shirley Simpson (area supervisor), Alex Howie (Rex Publicity), and W. R. Glen, F.R.I.A.S. (the architect). Among others present were F. Alexander Howick and R. E. L. Younger, directors of Marfix Co., Ltd., the main contractors and Edgar Mendenhall, chief of Mendenhall, Ltd., who were responsible for the interior decorations.

The Regal has a seating capacity of 1,613; the stalls have accommodation for 1,103 people, and the balcony seats 510 persons. In designing the Regal, the architect has given Staines a stately building of red brick, with a facade that adds a graceful modern note to the amenities of this Thames-side borough. A decorative scheme of light tints, a vestibule that presents an imposing appearance—a central flight of stairs being a prominent feature—and RCA sound system all help to make this a real A.B.C. "show house." Ross projectors are used. A full architectural description will appear in the March IDEAL KINE.

GRAND NATIONAL LOCAL BRANCHES

Personnel and Addresses

Grand National provincial distribution is now fully organised, and branch offices have been taken in the key cities.

London exhibitors are asked to note that the telephone number of the Head Office of Grand National at 113, Wardour Street, is Gerard 6525.

Provincial branches are as follows:—H. B. Pier (Birmingham), 32, John Bright Street; W. Phillips (Cardiff), 46, Charles Street; C. W. Beveridge (Glasgow), 91, Mitchell Street; M. Simans (Leeds), 17, Wallington Street; D. Freedman (Liverpool), 45/47, London Road; Louis Deal (Manchester), 42, Deansgate; W. A. Green (Newcastle), Film House, Westgate Road; H. Wilton (Northern Ireland), 33, Donegall Street, Belfast.

BRITISH FILMS AS NATIONAL PROPAGANDA

MORE QUESTIONS IN PARLIAMENT

THE value of the film as a medium of news was stressed in the House of Commons last week during a debate on the methods of more effective presentation of British news abroad.

R. GRANT-FERRIS, in a motion urging the Government, in view of the propaganda carried on by foreign governments by the Press, broadcasting and films, to pay more attention to publicity, said that the subject of films was very important, and here a great deal had yet to be done.

It was essential that if other countries were to appreciate historical facts, they should have good British films shown to them. His friends had told him how very greatly such films as "Victoria the Great" and "Sixty Glorious Years" had been appreciated in foreign countries, and he hoped that the Government would tell the House what steps were being taken to make more effective the spread of British films abroad.

I know, he continued, that there is a committee sitting under Sir Robert Vansittart which has this particular object in view, and we should like to know something of what the work of that committee consists.

I had one experience myself of the effectiveness of British films abroad. About 18 months ago a few other Englishmen and myself were in a room in Germany and were being introduced to Herr Hitler, and the man next to me happened to be Mr. Yeats-Brown, who wrote "The Lives of a Bengal Lancer." When the Führer was introduced to him he remembered the name at once, and said, "That is a film which should be seen by every German."

There was a tribute to British propaganda right from the very highest source in Germany. I respectfully submit that we cannot estimate too highly the effect of good British films on foreign nations.

BRENDAN BRACKEN: That film was made in America.

MR. GRANT-FERRIS: I agree. I do not mind where the film is made, provided it puts over what we in England know to be truly British.

Films on Their Merits

GEORGE MUFF, one of the Labour members, rather poured ridicule on this story. He said it was rather amusing to think that a film which the German Führer had been primed to commend before the arrival of the distinguished Conservative Members of Parliament who were visiting him, and their friends, was an American film. It was, of course, a very exciting film and one which all of them, even Germans, could enjoy.

These films, however, had to stand on their own merits; and that they were appealing more and more to a wider public was shown by the fact that a great British film had received the crown of glory, or the olive branch, or the gold medal, or whatever they gave in America to the best film of the year.

The British Unit

LORD WINTERTON, the Paymaster-General, replying for the Government, referred appreciatively to the work of the British Council and said that when it was formed in November, 1934, to establish closer cultural contact with other countries, the use of films was naturally considered, but, as the Council had very limited funds and neither the experience nor the machinery to deal with films, it was decided to establish a new film unit.

The Joint Committee on Films of the British Council and Travel Association was therefore set up in 1936 with Philip Guedella as chairman. Besides the representatives of the British Government and the Travel Association, it included representatives of the Foreign Office, the Department of Overseas Trade, and the Post Office, and representatives of outside organisations were requested to attend meetings if their assistance was required. Money had to be provided. In 1936 the amount of £400, in 1937 £1,000, and last year £2,600.

The Secretary for the Overseas Trade Department mentioned recently that the committee, since its inception, had been instrumental in arranging for films to be exhibited in 69 countries. A considerably wider distribution would be made during the coming year.

One of the tests of the work of the committee would be furnished by the New York Exhibition. Mr. Philip Guedella was responsible for the arrangement of the films which would be exhibited, and, speaking on behalf of the Government Departments concerned, he (Lord Winterton) promised that any representations which hon. members might make would be seriously considered. "This is," added Lord Winterton, "a new service, but I think it is true to say that they have made progress."

Second New Hall for Wallsend

A new kinema is to be built on a site at the corner of King's Road and the Coast Road at Wallsend, for which plans are being prepared by E. M. Gell Lawson, architect, Newcastle.

A kinema is also being started soon at Wellington, a short distance away, for J. McHaig, Wallsend, for which the architects are Messrs. Stephenson and Gillis, Newcastle.

No Good Friday Shows in Bucks

Bucks County Council again refused permission for kinemas to open on Good Friday. The Watch Committee of Northampton on February 13 granted permission for all kinemas in Northampton to open on Good Friday from 6 p.m. to 10.30 p.m. No comedy films to be shown and "U" certificate films only.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Exposed (Gen.F.D.-Universal)—American.	63 min. (A)	Glenda Farrell, Otto Kruger, Herbert Mundin.	.. Comedy melodrama telling of the adventures and misadventures of a feminine "candid cameraman." Story fanciful, but cast eager and action alert.	Sound support for the majority of halls. Safe for youngsters.
Four Girls in White (M-G-M)—American.	74 min. (A)	Florence Rice, Alan Marshal, Una Merkel.	.. Romantic, medico melodrama, novelettish in theme, but realistic in character delineation. Staging ambitious, climax thrilling and feminine appeal strong.	Good average popular booking. Nothing to harm the family.
Gambling Ship (Gen. F.D. Universal)—American.	62 min. (A)	Robert Wilcox, Helen Mack, Ed Brophy.	.. G-man melodrama introducing inconsequential romance and a collective small-child interest. Story sound, acting competent and dramatic twists convincing.	Good two-feature programme booking. Safe for youngsters.
Honolulu (M-G-M)—American.	84 min. (U)	Eleanor Powell, Robert Young, George Burns, Gracie Allen.	.. Romantic comedy turning piquantly on the evergreen "change of identity" theme. Effective dual portrayal by Robert Young, brilliant dancing by Eleanor Powell and great comedy by Burns and Allen. Settings picturesque and numbers tuneful.	Capital light booking for all classes, family included.
Honour of the West (Gen.F.D.-Universal)—American.	57 min. (U)	Bob Baker, Marjorie Bell, Carleton Young.	.. Popular type Western, full of riding, roping and shooting. Story routine, but put over with more than ordinary skill. Thrills well mixed with comedy.	Welcome wherever Westerns are liked. First-rate for the youngsters.
*Murder in Soho (Associated British)—British.	70 min. (A)	Jack La Rue, Bernard Lee, Sandra Storme.	.. Gangster melodrama with a Soho background. Story familiar in outline, but team work adequate, action hearty, staging elegant and by-play bright.	Good average mass and industrial booking. Nothing to harm juveniles.
Persons in Hiding (Paramount)—American.	70 min. (A)	Lynne Overman Patricia Morison, J. Carrol Naish.	.. G-man melodrama adapted from a book by J. Edgar Hoover. Story good, acting vital and detail thrilling and authentic. Feminine appeal strong.	Excellent mass booking. Hardly suitable for children.
Rhythm of the Saddle (British Lion-Republic)—American.	54 min. (U)	Gene Autry, Smiley Burnette, Peggy Moran.	.. Gene Autry musical Western turning on romance and villainy in the great outdoors. Team work and embellishment popular.	Capital support for the majority of halls. Great for youngsters.
Santa Fe Stampede (British Lion)—American.	54 min. (U)	John Wayne .. Ray Corrigan, Max Terhune.	.. Rousing Three Mesquiteers Western. Story good, thrills big, sentiment refreshing and scenery picturesque.	Cast-iron support for the masses and juveniles.
Secrets of a Nurse (Gen.F.D.-Universal)—American.	69 min. (A)	Edmund Lowe, Helen Mack, Dick Foran.	.. Romantic melodrama of enormous comprehensiveness. Story full-blooded but popular, cast eager and technical work good. Mass appeal obvious.	Reliable two-feature proposition for the majority of halls. Hardly suitable for children.
Son of Frankenstein (Gen.F.D.-Universal)—American.	96 min. (H)	Basil Rathbone, Boris Karloff, Bela Lugosi.	.. Stupendous, spectacular thriller, a natural sequel to the original "Frankenstein." Acting great, technical presentation superb and suspense terrific.	Excellent popular booking. Censor cuts out youngsters.
Seven Sisters (Ace Distributors)—Italian.	70 min. (A)	A. Gandusio, N. Besozzi, Paula Barbara.	.. Sex comedy, mainly a conversation piece, told in the Italian tongue. Opening a little slow, but culminating situation piquant. Cast and presentation good.	Useful light booking. Nothing to harm juveniles.
Whirlwind Horseman (A.B.F.D.)—American.	56 min. (U)	Ken Maynard, Joan Barclay.	.. Conventional Western dealing with round-up of bandits. Ingenuous story but plenty of action.	Fair Western for juveniles and the masses.

RE-ISSUES.

*Country Fair (Liberty)—British. 45 min. (U) Stewart Rome, Rosalind Fuller, Allan Jeayes. Originally reviewed under title "Song of the Plough," Kine., December 7, 1938.

*Bedroom Diplomat The (Liberty)—British. 50 min. (A) Tamara Desni, Harold French, Morton Selten. Originally reviewed under title "How's Chances," Kine., June 7, 1934.

* British picture.

REVIEWS FOR SHOWMEN

Honolulu

M-G-M. American (U). Directed by Edward Buzzell. Featuring Eleanor Powell, Robert Young, George Burns and Gracie Allen. 7,514 feet. Release date not fixed.

ROMANTIC comedy, presenting the permanent potentialities of the evergreen "exchange of identities" theme in a new, gay, and picturesque guise. Engaging inconsequentiality is the secret of its success. The cast has light-hearted versatility—Robert Young is, for instance, an ideal selection for the dual rôle—while appropriate dressing is to be found in neatly applied satire, music, dancing and song.

An additional attraction is the colourful Honolulu background. Altogether a diverting, star-studded show. Capital light booking for all classes.

Story.—Brooks Mason, a film star, longs to escape from his women fans and their boisterous adoration which inevitably lands him in hospital. George Smith, a Honolulu pineapple grower, is having a spot of bother with Cecilia, his girl friend, and her father, Horace Grayson, and desires to find relief and sophistication in distant parts. Brooks and George meet, discover that their resemblance is perfect, and decide temporarily to change places.

George goes straight to hospital, following a Brooks Mason premiere, while the real Brooks sets sail for Honolulu. On the boat he meets Dorothy March, a dancer, and romance springs up. Complications ensue once the bogus George sets foot on Honolulu. Cecilia gets to work on him, and so does her father, who wrongly suspects the real George of pulling a financial fast one, but a last minute twist brings the right couples together.

Acting.—Robert Young has an easy way with him, and this, together with clever photography, enables him to carry off the dual rôles effectively. Eleanor Powell is Dorothy, and she makes up for her acting limitations with her clever tap-dancing. Her impersonation of Bill Robinson is brilliant. George Burns and Gracie Allen seldom meet, but, nevertheless, make a good supporting comedy team.

Production.—There are one or two minor flatspots, but generally speaking, the wide and attractive embellishment, amplify effectively the amusing plot. Good play is made of the satirical angle represented by the tyranny of stardom, and this is followed up by piquant romance, bright cross talk, and the brilliant terpsichorean eccentricities of nimble-footed Eleanor Powell. The term picturesque romp sums it up in a nutshell. Technical presentation and vocal and orchestral reproduction are, of course, superlatively M-G-M.

Points of Appeal.—Bright story, clever photography, great comedy cast, good numbers, intriguing title, snappy treatment and star values.

Son of Frankenstein

Gen. F.D. Universal. American (H). Directed by Rowland V. Lee. Featuring Basil Rathbone, Boris Karloff and Bela Lugosi. 8,608 feet. Release date not fixed.

STUPENDOUS, spectacular thriller, a natural sequel to the original "Frankenstein." It comes to the screen rich in salesmanship and showmanship, as well as story values. Its plot is a gripping inheritance. It will get them gasping from the word go, and, what is more, it will make and keep their blood running cold.

Proof, if proof were needed, of its wide box-office credentials, can be found in the grim fascination of its eerie architecture, the sureness of its direction, the magnitude of its thrills, the effectiveness of its small child interest, the strength of its all-star cast, and, paradoxically enough, the wealth of its unconscious humour. It is a cast-iron certainty for the masses and the industrial element, and most probably, others. Excellent popular booking.

Story.—After an absence of twenty-five years, Wolf von Frankenstein, son of the late Baron von Frankenstein, returns, together with his wife Elsa and his small son Peter, to his ancestral home. Krogh, a police inspector, who had lost his arm through an encounter with a monster, created by Baron Frankenstein, and the rest of the townfolk have long memories, and they do not make the Frankenstein family particularly welcome.

While on a tour of inspection Wolf discovers that the monster is still alive, but in a coma. The monster is watched over by Ygor, a villainous shepherd, who had luckily escaped from hanging. Hoping to vindicate his father, Wolf restores the monster to conscious life, but before he can humanise the creature, Ygor forces the monster to kill. In desperation Wolf kills Ygor, and his act infuriates the monster. The monster runs amok and kidnaps Peter. Krogh and Elsa then co-operate with Wolf in the grand finale. Peter is saved, and the monster ends its career for all time in a pool of boiling sulphur.

Acting.—Basil Rathbone contributes a cleverly graduated performance as Wolf; he acts with conviction under extravagant emotional stress, Boris Karloff effectively preserves continuity of macabre character as the monster, and Bela Lugosi is villainy personified as Ygor. The three share the eerie honours. Lionel Atwill, Josephine Hutchinson and juvenile Donnie Dunagan take care of immediate supporting rôles.

Production.—The melodrama is, in the main, a recital of spectacular thrills, and the biggest are represented by scenes depicting the examination of the comatose monster, the bringing of it to life, mortal combat between Wolf and Ygor, the running wild of the monster, the kidnapping of Peter, and the monster's ultimate end in the sulphur bath. Each is magnificently put over, while all are held firmly chronologically by skilful direction. The humorous relief is more often than not unrehearsed, but it is welcome just the same. This, the sequel to "Frankenstein," is good as the original; the compliment expresses its exceptional box-office worth in a nutshell.

Points of Appeal.—Thrilling plot, showmanlike continuity of story values, great title, clever acting, exceptional exploitation values, superb technical presentation, human angle, terrific suspense and seat-clutching climax.

Murder in Soho

Associated British. British (A). Directed by Norman Lee. Featuring Jack La Rue, Bernard Lee and Sandra Storme. 6,346 feet. Release date not fixed.

HERE we have a gangster melodrama with a Soho background. The attempt to muscle in on America's particular territory is not entirely successful, but near enough to guarantee popular appeal. Story conventionalities—the main weakness—are mitigated to a great extent by a competent stellar portrayal, hearty versatile surface action and elegant presentation. Title values consolidate box-office appeal. Good average mass and industrial booking.

Story.—Steve Marco, socially ambitious American gangster owner of a Soho night club, and Joe Lane, his double-crossing henchman, have a quarrel, the bone of contention being a valuable pearl necklace. Joe threatens to disclose Steve's shady past to the police, and Steve answers back in the only language he knows. Later, Joe's body is found in a doorway. Meanwhile Ruby, Joe's wife, gets a job in Steve's club without disclosing her identity.

Steve falls for her and so does Roy Barnes, a reporter. Inspector Hammond, of Scotland Yard, interrogates Ruby and, on learning who she is, persuades her to co-operate with him. She plays up to Steve and he is tricked into giving her the necklace and, at the same time, giving himself away. In the final flare-up Ruby is saved by Roy, while a discarded mistress takes good care of Steve.

Acting.—Jack La Rue is good as Steve; he is true to type and only falters when incongruous attempts are made to whitewash the character. Unfortunately, the same cannot be said of Sandra Storme; she is a beautifully but very dumb Ruby. Bernard Lee, Martin Walker, James Hayter and Googie Withers score unobtrusively in support.

Production.—The melodrama abounds with clichés, but in spite of its faults it makes the popular grade. Its strength is the competent acting of Jack La Rue and, in a smaller measure, the high quality of its technical presentation. By setting a virile pace the star manages to iron out superfluities and insulate the audience from incongruous sentiment.

To return to the staging, tribute must be paid to the effective, if ominous, gaiety of the night-club backgrounds and the healthy, hearty finality of the climax.

Points of Appeal.—Full-blooded story, popular detail, good thrills, star values, excellent technical presentation, and box-office title.

Honour of the West

G.F.D.-Universal. American (U). Directed by George Waggner. Featuring Bob Baker, Marjorie Bell and Carleton Young. 5,142 feet. Released April 10, 1939.

TYPICAL Western "horse-opera," presented without any extraneous matter, and telling a straightforward story without frills and without undue emphasis on the melodrama. First-rate riding, plenty of shooting, bad men, and the triumph of law and order over cattle-rustlers provide the main constituents of a picture which is a very good example of its kind.

Story.—Bob Bartlett, the "Singing Sheriff," has been appointed to clean out a gang of cattle-rustlers, one of whom is Russ Whiteley, his old friend and fiancé of Diane Allen, with whom Bob has long been friendly. In a brush with them, Bob's deputy, Tom Morrison, is shot and dies, accusing one Luke Grimes as his killer. Tom's brother, Bat, arrives and is appointed deputy in Tom's place. While Bob is arresting Luke, Bat kills him.

Diane blames Bob for the killing, and the gang swear a feud against Bob, who, after resigning his position as sheriff, makes a last desperate appeal to Russ to leave the country. Bob, Bat and Russ are cornered by a strong force of the outlaws, Russ being fatally wounded by his former associates. Bob's ammunition is finished when the posse, led by Diane, arrives. The gang is overpowered, and Bob and Diane are united.

Acting.—Bob Baker, although no Caruso, has an agreeable singing voice as well as an attractive personality, and acts convincingly as the sheriff. Carleton Young wins sympathy for the misguided Russ, while Glenn Strange gives the impression of a man who might well have "cleaned up Tombstone," and Forrest Taylor is good as Walker, the leader of the community.

An agreeable feature is the casting of Marjorie Bell as Diane; she has a good sense of comedy, rides well, and is considerably more attractive than the average Western heroine. The supporting rôles are all well filled.

Production.—Starting off with a rodeo, the story rattles along at a good stiff pace, amid authentic settings and with the highlights well distributed throughout the picture.

Points of Appeal.—Good straightforward story, attractive personalities, plenty of riding, roping and shooting, authentic atmosphere, and descriptive title.

REVIEWS continued on page 22A

"THE NURSEMAID WHO DISAPPEARED"

Arthur Margetson, "villain" of a number of recent productions made at Teddington, gets an entirely new type of role for him as a famous detective in THE NURSEMAID WHO DISAPPEARED, which Warner Bros. will Trade show at the Phœnix Theatre, at 6.30 p.m., on Wednesday, March 1. Peter Coke and Lesley Brook have important roles in this adaptation of Philip MacDonald's best-selling thriller. Arthur Woods directed

REVIEWS—continued from page 21

Four Girls in White

M-G-M. American (A). Directed by S. Sylvan Simon. Featuring Florence Rice, Alan Marshal and Una Merkel. 6,614 feet. Release date not fixed.

ROMANTIC medico melodrama, telling of a "smart girl" who finds spiritual rehabilitation within the four walls of a hospital. It apparently starts out with the intention of paying tribute to those who dedicate their lives to the noble profession of nursing, but somehow there is a slip twixt the will and the deed. It finishes up by presenting the average medical institution in no higher light than that of clearing house for gold-diggers.

Although a back-handed compliment to budding Florence Nightingales, it nevertheless contains the rudiments of mass appeal in its trimmings. It's hokum, but hokum of the right sort. Good average popular booking.

Story.—Norma Page, a shrewd miss, believes that most hospitals are happy hunting grounds for rich husbands, and becomes a probationer. With her are her young, unsophisticated sister Patricia, Mary Forbes, a widow, with the responsibility of a small child, and Gertie, a girl with a sense of humour. After throwing her cap at Stephen Melford, a brilliant surgeon, and finding him stubborn, Norma switches to Robert Maitland, a wealthy playboy. Her neglect of duty later contributes to the death of Mary, and she is promptly ostracised.

To complicate matters Robert marries Patricia. By this time things do not look any too good for Norma, but a train disaster gives her the chance to make good. She shows extreme courage in the emergency; thereby rehabilitates herself in the eyes of Stephen and her colleagues.

Acting.—Florence Rice has to fight hard to earn sympathy as Norma, but her good looks and agreeable personality are in her favour.

Una Merkel, Ann Rutherford and Mary Howard are little more than stooges as Gertie, Patricia, and Mary, but they, too, successfully swim against the tide of extravagant story fatuity. The same can be said of Alan Marshal and Kent Taylor as Stephen and Robert.

Production.—The first half of the film is both amusing and interesting, but once it takes a tragic turn and attempts to point a moral, its novelettish fundamentals become rudely apparent. Lack of intelligent purpose is, however, partly offset by the eagerness of the players and the accuracy of the hospital detail.

Good acting and technical work help to conceal the trite beneath a veneer of versatile surface entertainment and considerable spectacle. Taking the good with the bad, and the former is in excess of the latter, it has the earmarks of a popular programme picture.

Points of Appeal.—Good title, attractive and versatile cast, authentic technical detail, popular romantic angle, good spectacle and obvious feminine appeal.

Gambling Ship

Gen. F.D. Universal. American (A). Directed by Aubrey H. Scotto. Featuring Robert Wilcox, Helen Mack and Ed. Brophy. 5,537 feet. Release date not fixed.

G-MAN melodrama, introducing inconsequential romance and a collective small-child interest. Wide range treatment, backed up by sound acting and production qualities, results in a snappy combination of plot and by-plot. The entertainment definitely has the popular touch. Good two-feature programme booking.

Story.—Steve Riley, honest proprietor of a gambling ship, refuses to sell out to "the Professor," unscrupulous owner of gaming joints. Shortly afterwards, his speedboat blows up, and he is killed. Mollie, Steve's daughter, takes over the gambling ship, mainly with the object of supporting an orphanage which her father has endowed. It is not long before the Professor gets to work on Mollie, and his methods lead her to suspect him of her father's death.

Meanwhile, Larry, a resourceful young man, becomes one of the Professor's employees. Subsequently, he turns out to be a G-man, but before his identity is disclosed he proves that the Professor had killed Steve, and saves children from the orphanage from being blown up during their annual outing. Romance between Steve and Mollie ends the story.

Acting.—Robert Wilcox rather forces the pace as Larry, but Helen Mack is an appealing Mollie, and Irving Pichel is very good as the Professor. Ed. Brophy and Joseph Sawyer are the best of the supporting cast.

Production.—Here is an instance in which strenuous melodrama avoids the obvious by mixing its interests. It switches from rough-stuff to romance, indulges in juvenile pranks, and then returns to the exuberant in time for a hectic grand finale. What is more, its vacillations are logical. Its cast is as versatile as its plot, hence substantial mass appeal.

Points of Appeal.—Lively story, good thrills, bright comedy relief, pleasing romance, engaging small-child interest, strong cast and good title.

Exposed

Gen. F.D. (Universal). American (A). Directed by Harold Schuster. Featuring Glenda Farrell, Otto Kruger and Herbert Mundin. 5,692 feet. Release date not fixed.

COMEDY-MELODRAMA telling of the adventures and misadventures of a feminine "candid cameraman." Very little is left out; it covers the field from quizzical romance to gangster fare, even if it eventually gets its teeth into nothing in particular. The serial-like hash has, however, a good cast and excitement with its variety, and these qualities will see it through with most audiences. Sound supporting proposition for the majority of halls.

Story.—Click Stewart, ace news photographer for a magazine, visits a doss-house and secures shots of William Rearden, former public prosecutor. It transpires that Rearden had sent John Spencer, an innocent man, to the chair some years before and had turned hobo as an act of penitence. When the photographs are published Rearden sues both Click and her boss for libel. Hoping to get the action withdrawn, Click promises to find Spencer's long-lost daughter, Margaret, so that Rearden can make amends.

On discovering that Margaret is dead, the resourceful Click persuades her room-mate to impersonate her. The deception causes the suit to be settled for a reasonable sum, but complications ensue. The plot then takes a trip to gangsterdom, and ends in Rearden getting the men who were responsible for the crime for which John Spencer paid the penalty. The satisfaction of vindicating Spencer prompts Rearden to forgive Click's earlier deception.

Acting.—Glenda Farrell and Otto Kruger pair up with reasonable success as Click and Rearden, and Richard Lane and Bernard Nedell work hard in tough parts. The support, too, is consistent.

Production.—The director has not let grass grow under his feet; there is always something doing. The snag is that vigorous versatility is at times acquired at the cost of clarity and conviction. Seeing is not always believing, it will be observed, neither is hearing. Still, between the novelettish and the exuberant there is sandwiched much that will bring entertainment to the majority. Production qualities are good.

Points of Appeal.—Fanciful but eventful story, popular cast, easy action and good staging.

Santa Fe Stampede

British Lion. Republic. American (U). Directed by George Sherman. Featuring John Wayne, Ray Corrigan and Max Terhune. 4,979 feet. Release date not fixed.

ROUSING Three Mesquiteers Western, a vigorous, showmanlike addition to the extremely popular series. Spectacular thrills are numerous, while the cast is strengthened by the inclusion of a clever juvenile in Martin Spellman. Thoroughly representative, the outdoor entertainment is cast-iron for the masses, the industrial element and schoolboys.

Story.—Dave Carson, friend of the Three Mesquiteers, strikes it rich, and invites the boys to share his good fortune. Gil Byron, unscrupulous Mayor of the town, has the Judge in his pocket, and is out to steal Carson's claim. He wins the first round by cooking a jury. When the law-abiding element retaliates by sending a petition to the Governor *via* Carson, he murders Carson and Carson's small daughter, Julie, and plants the blame on Stony Brooke. Stony, however, enlists the aid of Tucson and Lullaby, and they, together with Billy, Carson's small son, ultimately expose Byron and see that Carson's heirs get their rightful inheritance.

Acting.—John Wayne, Ray Corrigan and Max Terhune do their stuff as Stony, Tucson and Lullaby; Martin Spellman is engaging as Billy; and June Martel is refreshing in the small rôle of heroine. Le Roy Mason is also in his element as villain Byron.

Production.—There is never a dull moment in this Western; romance, villainy and comedy alternate with vigour, and culminate in a spectacular climax, in which hero and heroine are narrowly snatched from an inferno. Team-work and timing are good, and backgrounds are obviously authentic.

Points of Appeal.—Exciting yarn, popular acting team, first-rate thrills, picturesque atmosphere and healthy sentiment.

Rhythm of the Saddle

British Lion. Republic. American (U). Directed by George Sherman. Featuring Gene Autry, Smiley Burnette and Peggy Moran. 4,889 feet. Release date not fixed.

GENE AUTRY musical Western, turning on romance and villainy in the great outdoors. Song is put before action, anyway until the last reel, but in spite of vocal aggression, the story formula holds good. The entertainment is both exuberant and versatile. Capital "proprietary" support for the majority of halls.

Story.—Maureen McClune and her Aunt Hattie are anxious to retain a rodeo franchise; failure means the loss of their ranch. Their foreman, Gene Autry, and his pal Frog are all for them, but Pomeroy, a rival ranch-owner and night-club proprietor, stoops to dirty work to get the franchise for himself. Gene is later framed on a murder charge, but manages to escape and drive against Pomeroy's man in an all-important coach race.

While Gene, backed by Aunt Hattie's money, is driving to victory, Frog secures a gramophone record of Pomeroy's guilt. Pomeroy, needless to say, comes to a sticky end. Gene and Frog take an even keener interest in the renewed franchise by marrying Maureen and Aunt Hattie respectively.

Acting.—Gene Autry displays characteristic versatility as Gene; Peggy Moran is a pleasing Maureen; and Smiley Burnette and Pert Kelton take good care of the comedy relief. Leroy Mason, too, is well cast as villain Pomeroy.

Production.—The vocal embellishment is slightly overdone during the first half, but the thrilling coach race finale more than adjusts balance. Taken all round, the film is good Gene Autry, and that's good enough wherever Westerns are played. Musical score, pictorial background and technical work generally are first-rate.

Points of Appeal.—Good tunes, spirited horsemanship, bright comedy, pleasing romance and great grand finale.

Seven Sisters

Ace Distributors. Italian (A). Directed by A. de Bennedetti. Featuring A. Gandusio, N. Besozzi and Paula Barbara. 6,314 feet. Release date not fixed.

SEX comedy, mainly a conversation piece, told in the Italian tongue. The acting is good and many of the situations are really bright, but effective as the dubbed dialogue is, language difficulties inevitably remove some spice from native piquancy. However, in spite of its handicaps, the film can more than hold its own with most second features. Useful light booking for the average double bill.

Story.—Helen, Lucy, Marcelle, Nora, Zita, Tina and Olga, seven chorus-girls, are stranded on the road. Martha, the dresser, remembers that she had had an affaire many years before with a certain Count Varani and persuades Helen to pose as Varani's daughter. She does and gets away with it.

While in the Varani household she later discovers that Count Varani's affaires are legion, and before long her companions, too, persuade Varani that he is their father. Complications arise when Leonard, the Count's son, returns from hunting butterflies, but the wholesale hoax has a happy ending.

Acting.—A. Gandusio is very good as philanderer Count Varani, N. Besozzi scores as Leonard and Paula Barbara is not lacking in attraction in the leading feminine rôle.

Production.—Most of the action turns on the Count's early amorous enterprises, and the repercussion, although translated into English, contains much laughter. The sex angle is, however, entirely innocuous. The fun is embellished with keen team-work, occasional song and luxurious presentation.

Points of Appeal.—Bright story, snappy situations, and good team-work and staging.

Whirlwind Horseman

A.B.F.D. American (U). Directed by Robert Hill. Featuring Ken Maynard and Joan Barclay. 5,203 feet. Release date not fixed.

FAMILIAR type Western with plenty of gun fights and riding, but none too strong a story concerning the round-up of a gang of bandits. It should go down well enough with the masses and juveniles.

Story.—Ken Morton and his pal, Happy, ride West to find their friend Cherokee, who has written to them that he has "struck rich." They rescue a rancher from bandits, and then discover that the country is being ravaged by a gang. Ken suspects that one of the big ranchers is behind it, and that Cherokee is being held by him in order to force him to confess where his lucky "strike" lies. Both these surmises are correct, and Ken succeeds in identifying the rancher concerned and in finding the bandits' hide-out where his friend is imprisoned.

Acting.—Ken Maynard makes a virile figure of Morton, and Peggy Radford is an adequate heroine. Bill Griffiths is quite good as Happy, as is Bud Buster as Cherokee.

Production.—Direction is straightforward, and the development is on familiar lines. There is a certain amount of suspense in the climax, and all the fights and riding are pictured in a breezy, actionful manner. Backgrounds are fair.

Points of Appeal.—The star and brisk action.

Secrets of a Nurse

Gen. F.D.-Universal. American (A). Directed by Arthur Lubin. Featuring Edmond Lowe, Helen Mack and Dick Foran. 6,208 feet. Release date not fixed.

ROMANTIC melodrama of terrific comprehensiveness with a hospital as its pivot. Plural murder, death-bed confession, last-minute snatching from the electric chair, lovers' prayers of thankfulness, unrequited love, legal altruism and prize-ring pugilism are but a few of its many hectic phases.

Variety is a trifle overdone, but in spite of narratal excess good mass entertainment is represented. Competent acting and technical accuracy weight the scales in its favour. Reliable two-feature programme proposition for the majority of halls.

Story.—Lee Burke, a boxer, is doped in the prize-ring by a second in the pay of Largo, an unscrupulous gambler. Slice Cavanagh, Burke's manager, loses five thousand dollars to Largo, while Burke goes to hospital. Katherine McDonald, a nurse, falls for Burke, and when he recovers he reciprocates. John Dodge, a famous criminal lawyer, also has a crush on Katherine.

One of Largo's henchmen later kills Cavanagh and plants the blame on Burke, and Dodge, to prove that he can take romantic rebuff, becomes Burke's counsel. From that moment onwards the plot thickens perceptibly, but in the last reel Burke is snatched from the electric chair and both romance and justice are served.

Acting.—Edmond Lowe is vital as the altruistic John Dodge, Helen Mack accepts adversity with good grace as Katherine, and Dick Foran literally takes it on the chin with a smile as Burke. Paul Hurst, Leon Ames and Horace MacMahon register in tough parts.

Production.—Here we have the complete calendar of gangster-cum-romantic melodrama. A serial scaled down, it tends, at times, to concentrate too deeply on the turgid, but neither its physical nor its spiritual exuberance handicaps severely its bid for popular appeal. It gives 'em plenty and most of it is cast-iron. Lighting, photography and detail generally are good.

Points of Appeal.—Full-blooded story, fast action, wide technical presentation, enthusiastic cast, tense twists, human angle and good title.

Persons in Hiding

Paramount. American (A). Directed by Louis King. Featuring Lynne Overman, Patricia Morison and J. Carrol Naish. 6,374 feet. Release date not fixed.

ADAPTED from a book by J. Edgar Hoover, menace No. 1 to America's wrongdoers, this is a G-man drama the strength of which is in its authenticity, and for once seeing is believing. Furthermore, accurate detail and logical thrills are tinged with a lively sex interest.

Acting is on a particularly high level, but the honours, nevertheless, go to Patricia Morison, Paramount's new star. She is brilliant in the lead. Altogether outstanding "crime does not pay" stuff. Excellent mass booking.

Story.—Embittered by childhood poverty, Dorothy Bronson, beauty parlour assistant, determines to secure the luxuries of life the easy way. A meeting with Freddie Martin, a small-time gunman, gives her her chance. She turns on the sex appeal and from that moment Freddie plays Trilby to her Svengali. They figure prominently in bank robbery, hi-jacking and kidnapping, but Pete Griswold, a G-man, hangs on their trail. When things become too hot each gives the other away. Dorothy is, however, utterly unrepentant.

Acting.—Patricia Morison puts over an amazingly clever performance as Dorothy; she is a fiend in feminine clothing and is supercharged with sex appeal. J. Carrol Naish has to play second-fiddle to her as Freddie, but he accepts domination with the ease and conviction of the competent artiste. Lynne Overman, too, is good as G-man Griswold; his sense of humour is responsible for admirable contrast. Minor rôles are equally well filled.

Production.—Much of the action has been seen before, but in this instance circumstances have the support of fact. Feminine approach is another considerable asset. Sympathy is never with the central character, but, at the same time, she certainly makes her presence felt. The play's portraiture is gripping and, for that matter, so is its detail. War on crime is presented from the inside. Dialogue and timing are excellent.

Points of Appeal.—Good story, authentic treatment, impressive debut of Patricia Morison, intriguing title, feminine angle, strong supporting cast and excellent production work.

TWO REISSUES

The Bedroom Diplomat

Liberty. British (A). Directed by Anthony Kimmins. Featuring Tamara Desni, Harold French and Morton Selten. 4,539 feet. Release date not fixed.

A SEX comedy with music and song, this reissue is of 1934 vintage—June, to be precise. It was originally reviewed in the KINE. under the title "How's Chances?" Time has not seriously blunted its wit nor dulled its natural piquancy. It has many laughs and a cast strong in names. Furthermore, re-editing has given it accommodating footage. Useful support, one of "neutral" registration, for the majority of halls.

Country Fair

Liberty. British (U). Directed by John Baxter. Featuring Stewart Rome, Rosland Fuller and Allan Jeayes. 4,021 feet. Release date not fixed.

A RURAL melodrama, this picture is an abridged and retitled version of "Song of the Plough," first reviewed in the KINE. of December 7, 1933. Story values have not been improved by drastic cutting, but interesting scenes of sheepdog trials and particularly picturesque countryside background nevertheless go a long way towards preserving pristine appeal. Happily enough, the subject matter is topical. Handy support, one of accommodating footage, for most houses. Here again registration is "neutral."

SHORTS OF THE WEEK

EQUITY-BRITISH

AFRICA SQUAWKS. American (U). 1,554 feet. Release date not fixed.—Comedy skit on "Trader Horn" played entirely by intelligent apes. Dubbed dialogue imparts a touch of realism. Useful fill-up for smaller halls.

CINNAMON. American (U). 1,727 feet. Release date not fixed.—In this comedy apes burlesque pioneer Western melodrama. There are a number of laughs. Will please the industrial element.

SKIMPY. American (U). 1,588 feet. Release date not fixed.—Juvenile comedy interpreted by apes. The gags are well timed and the dialogue is effectively superimposed. Safe novelty fill-up.

THEIR BROADCAST. American (U). 1,700 feet. Release date not fixed.—Another comedy burlesque, this time at the expense of radio, portrayed entirely by apes. The short is up to standard. Useful fill-up for the masses.

GG

Clark Gable and Norma Shearer in IDIOT'S DELIGHT, a forthcoming M-G-M picture

"Idiot's Delight" Acclaimed in Hollywood

M-G-M's NORMA SHEARER AND CLARK GABLE STARRING VEHICLE

"IDIOT'S DELIGHT," Metro-Goldwyn-Mayer production co-starring Norma Shearer and Clark Gable, was hailed as "Superb entertainment" by Trade paper critics who saw the preview of the film in Hollywood.

Clarence Brown directed with Hunt Stromberg as producer. The supporting cast includes Edward Arnold, Charles Coburn, Joseph Schildkraut, Burgess Meredith, Laura Hope Crews, Skeets Gallagher, Peter Willes, Pat Patterson, William Edmunds, Fritz Feld and others. The film is based on the Pulitzer Prize play by Robert E. Sherwood, who also wrote the screen play.

Robert Taylor and Myrna Loy

Robert Taylor has started his first co-starring role with Myrna Loy in "Lucky Night," in which Miss Loy appears in the role of a steel magnate's daughter who does the most outlandish things to find love and happiness.

Taylor is a lovable vagabond—deep-sea diver, steeplejack and paint salesman, who does not know one colour from another—who captures Miss Loy's heart. His part takes him singing and dancing through life without a care in the world. He has a succession of hare-brained escapades in which he engages to the tune of the most delightful and mirth-provoking dialogue that has ever been written for him.

"Broadway Melody of 1940"

Eleanor Powell, who has just completed "Honolulu," will next be starred by Metro-Goldwyn-Mayer in "Broadway Melody of 1940," which Jack Cummings will produce.

Three-Ring Circus on Ice

A three-ring circus came to the ice for the first time recently when the greatest collection of headline ice acts ever assembled performed for "The Ice Follies of 1939." Four cameras were on hand to photograph every move made by the skaters in this elaborate circus number.

Joan Crawford, Robert Taylor, Wallace Beery and other film "greats" congregated to watch on one side of the 80 ft. by 140 ft. rink, built on the Metro-Goldwyn-Mayer sound stage. In camera range, 680 extras filled the boxes and reserved sections, glad to wear winter coats despite the blazing sun outside the stage.

On the ice were Harris Legg, world's greatest trick skater; Idi Papez and Karl Zwack, European Pair Skating Champions; and Leverne Busher and Valerie Fink, figure skating champions.

In making "The Ice Follies of 1939," the most elaborate production with an ice background ever filmed, nothing has been spared. It will offer conclusive proof that "motion pictures are your best entertainment."

Edgar Selwyn for M-G-M

"Maiden Voyage" and "The Kid from Texas" are announced as Edgar Selwyn productions for Metro-Goldwyn-Mayer.

Robert Young, Reginald Owen and Billie Burke will be featured in "Maiden Voyage," an original story by Gottfried Reinhardt and Virginia Faulkner.

Dennis O'Keefe and Florence Rice will head the cast of "The Kid from Texas," with Rita Johnson and Buddy Ebsen in supporting roles. S. Sylvan Simon will direct.

Life of Edison

Metro-Goldwyn-Mayer will make two feature pictures based on the life of Thomas A. Edison, one depicting his boyhood, the other his later career.

Dore Schary and Hugo Butler have been engaged to prepare the screen play. They will work in co-operation with H. Allan Dunn, former public relations counsel for Edison. John Considine, Jun., will be producer.

"Tarzan in Exile"

"Tarzan in Exile," first of the thrilling Edgar Rice Burroughs' stories to be made into a picture since Metro-Goldwyn-Mayer acquired the complete rights to that author's famous jungle character, is now in production, with Johnny Weissmuller and Maureen O'Sullivan in the leads. Richard Thorpe is directing. Sam Zimbalist is the producer.

The picture introduces a new character who will figure prominently in all future Tarzan pictures. It is Tarzan's adopted son, a boy found in the jungle after an aeroplane crash. In "Tarzan in Exile," Tarzan and Jane rear him to the age of five, when a safari arrives, hunting for possible survivors of the plane wreck because of an inheritance. "Boy," as he is known, remains in the jungle.

Johnny Sheffield, five-year-old son of Reginald Sheffield, English-American actor, was selected after several hundred children were tested for the role. He has been placed under long-term contract to Metro-Goldwyn-Mayer.

Other members of the cast are Henry Wilcoxon, Frieda Inescort and Henry Stephenson. "Cheeta," the chimpanzee, who figured so humorously in previous Tarzan pictures, also appears in this one. He has grown a foot and a half since "Tarzan Escapes," which was the last Ape Man feature made by Metro-Goldwyn-Mayer.

A baby elephant, the smallest one in the United States, has been purchased by the studio and will be used as Boy's means of transportation. Three feet nine inches tall and known now as "Baby," she weighs 560 lb.

Glasgow Hospital Kinema

Glasgow's Sub-Committee on Mental Services of the Health Committee has authorised the Medical Officer of Health to carry out the necessary work to provide a new kinema at an estimated cost of £900 at Gartloch Mental Hospital.

THE WEEK IN SCOTLAND

Three Deaths in One Day

G. M. BORLAND, JIMMY NOBLE AND D. MARTIN

WEDNESDAY of last week was indeed a black day for the kinema Trade in the West of Scotland; three well-known personalities passing away on that day.

The first was George M. Borland, who has for long been associated with the A. B. King circuit. He was chairman of directors of La Scala, Glasgow; Regent, Glasgow; and La Scala, Clydebank.

While not taking an active part in the public life of Glasgow, he was a member of the Trades House of Glasgow, and in 1918 was Collector of the Incorporation of Barbers and two years later he became Deacon. He leaves a widow and two daughters.

At his funeral on Friday representatives from the kinema business were prominent.

One of the "Old Brigade"

Another death to be recorded was that of veteran Jimmy Noble, one of the "Old Brigade," who for the past 20 years had been associated with D. A. Stewart and the A.B.C. circuit. Jimmy came into the business away back in the old days when he ran the Pollokshaws Saturday afternoon concerts which later turned to picture shows under the late Jimmy Milne. He was then appointed manager at the Palace, Clydebank, by Mr. Stewart, and was afterwards manager at the Bedford and then at Pollokshaws. He later went to Torry, Aberdeen, for four years, but returned to the A.B.C. circuit, being manager at Wishaw, and then at Govan until the house was closed for rebuilding. While in Govan the old folks were Jimmy's special care and his work for the Old Folks Treat will long be remembered. Jimmy was for many years actively associated with Pollokshaws Royal Arch Masonic Lodge. There was a large attendance of Trade friends at his funeral on Saturday at Old Eastwood Cemetery.

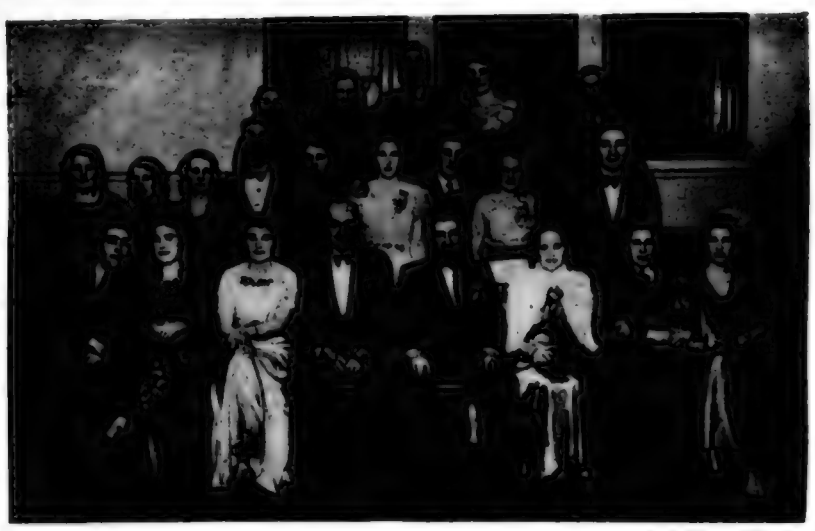
Odeon's Tribute

The third death was that of David Martin, who was appointed manager of the new Odeon at Motherwell, but unfortunately was taken ill on the day of the opening and had been ill ever since.

A native of Glasgow, Davie, though not an old man by any means, had been over a quarter of a century in the kinema business. In the early days he was at the Wellington Palace, and before the War was operator in Wishaw Picture House, to which he returned as manager after the War. He was also manager at Falkirk and Dundee, and then at the King's, Hawick.

The funeral at Catheart cemetery was attended by Odeon managers in Glasgow and district area, and floral tributes were sent from Oscar Deutsch and directors of Odeon, from the staff at Motherwell, and from the managers of Odeon theatres.

Michael Whalen and Mary Hart in the British Lion-Republic film, THE MYSTERIOUS MISS X, which will be Trade shown on March 5, at the Piccadilly Theatre at 3 p.m.



James Welsh and staff photographed at the first annual staff dance of the Riddrie Picture House, Glasgow

Manchester Warning to Licensees

PERSONAL APPEARANCE INSISTED UPON

MANCHESTER Watch Committee insists on applicants for renewal licences putting in an appearance at the hearing.

Two places of entertainment, the Repertory Theatre, and Queen's Park Hippodrome on Thursday last, barely escaped having to close down for a month owing to their written applications not being supported in person.

When the names of the applicants were read out, there was no answer to that of Armitage Owen for the Repertory Theatre and to that of Mr. Watts of the Queen's Park Hippodrome.

The chairman, Colonel G. Westcott announced that the whole of the applications would be granted with the exception of these two.

"Regarding these two, it will be necessary for the applicants to appear before the committee," stated Col. Westcott, "the committee will meet a fortnight hence and consider these two applications on their merits. If they are satisfactory, they will be granted. In fact, we grant them now, subject to those two appearing and the applications being satisfactory.

"The committee feels that as these applications are properly advertised, and the committee go out of their way to attend here to receive the applicants, they are not at all satisfied that two of the applicants should consider it unnecessary to attend.

"If we did not grant these two applications this morning, those two theatres would have to close for a month, and we do not want to do that if it is possible to avoid it."

It subsequently transpired that one of the applicants was ill.

PATRON'S CLAIM FOR DAMAGES

Edinburgh Alhambra Absolved

THE proprietors of the Alhambra Picture House, Edinburgh, were absolved in an action against them for damages in respect of injury to a patron, which was decided in the Court of Session, Edinburgh, on Friday.

The pursuer, who sought £250, was Mrs. Susan Tallan or M'Ghie, of 13, Jordan Lane, Edinburgh, and the defenders Robert Saunders, 47, Oxgangs Road, Edinburgh, and Henry Lees, Bareland Kaimes, Romanno Bridge, Peeblesshire.

She stated that on leaving the Alhambra on September 9, 1937, she fell on reaching the three steps leading from the circle to the exit, sustaining a fracture of the left arm and injuries to her hip and face, and she averred that her fall was caused by the fact that the steps were in darkness, and not indicated by any white mark or other device to warn patrons.

The defenders, who denied fault and pleaded contributory negligence, stated that the steps were adequately illuminated by wall lights in accordance with the City Engineer's requirements, and had also white rubber edges. They averred that at the time of the accident the pursuer was looking at the film.

The jury found for the defenders by seven to five.

29 LICENCES RENEWALS IN THREE MINUTES

Dundee Magistrates' Tribute

Dundee Magistrates in the space of three minutes renewed licences for 29 kinemas which represents seating accommodation for 34,602 people and standing room for 1,493 persons.

The town clerk (David Latto) submitted reports from the various corporation officials expressing satisfaction with the manner in which the kinemas had been conducted during the past year, and the renewals were granted without comment.

THE KINEMA DEFENDED

Non-Political Character Praised

James Gray, R.S.W., a well-known Edinburgh artist, defended the kinema in a lecture in Edinburgh last week. The kinema, he said, had been blamed for much of their present-day crime, but he thought that even if there had been no kinemas, motor cars would still have been used for quick getaways after robberies. No one would think of robbing a bank and running away on a horse. The non-political character of the British kinema was one of its greatest assets.

FORMER VARIETY HALL AS KINEMA

Broadway, Dundee, Reopened

The Broadway, Dundee, formerly a variety hall, reopened this week as a kinema owned by J. B. Milne Theatres, Ltd. The hall, which has undergone interior reconstruction and decoration, has seating accommodation for 1,075. B.T.-H. sound is installed.

The opening film was "The Hurricane."

Grand National Arrives

Charlie Beveridge and his staff of Grand National Pictures, Ltd., are now installed in their new offices at 91, Mitchell Street—Telephone, Central 5744. The first Trade show, "The Mind of Mr. Reeder," will be held in the Picture House, Sauchiehall Street, on Friday, February 24, at 10.30 sharp.

Other Trade show dates are: "I Met a Murderer," La Scala, February 28; "Cipher Bureau," Regent, March 1; "Long Shot," La Scala, March 2: "Shadows Over Shanghai," Playhouse, March 7.

Ayrshire Fire

The Victory Cinema at Dalry, Ayrshire, was completely gutted by fire last week.

George

EN

...ENA

with

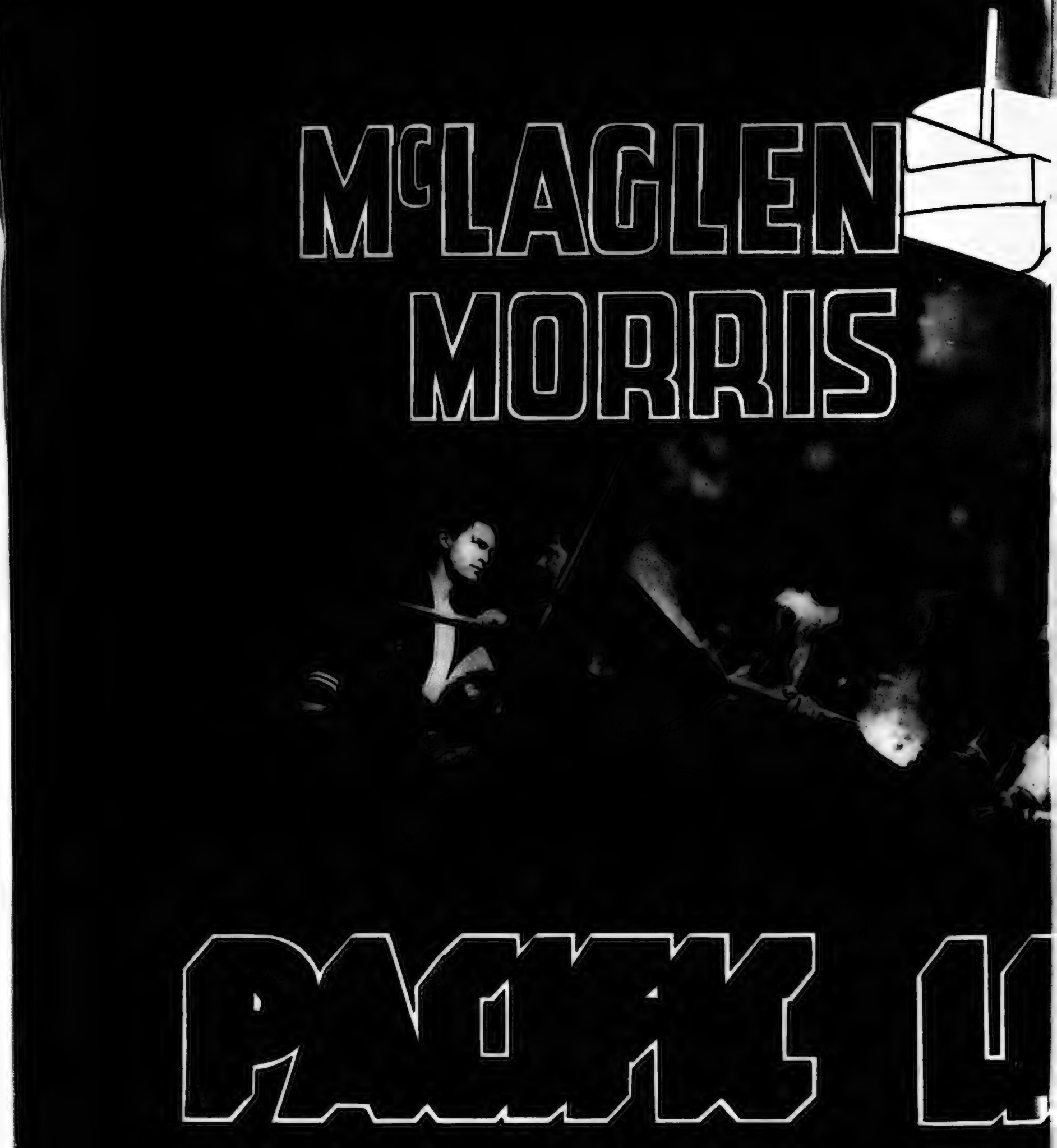
LARAINE JOHNSON

Directed by DAVID HOWARD

Produced by BERT GILROY

W. CAMBRIDGE THEATRE • THURS • MAR. 2 AT 3

McLAGLEN MORRIS



PACIFIC U

TRADE SHOW·CAMBRIDGE THE

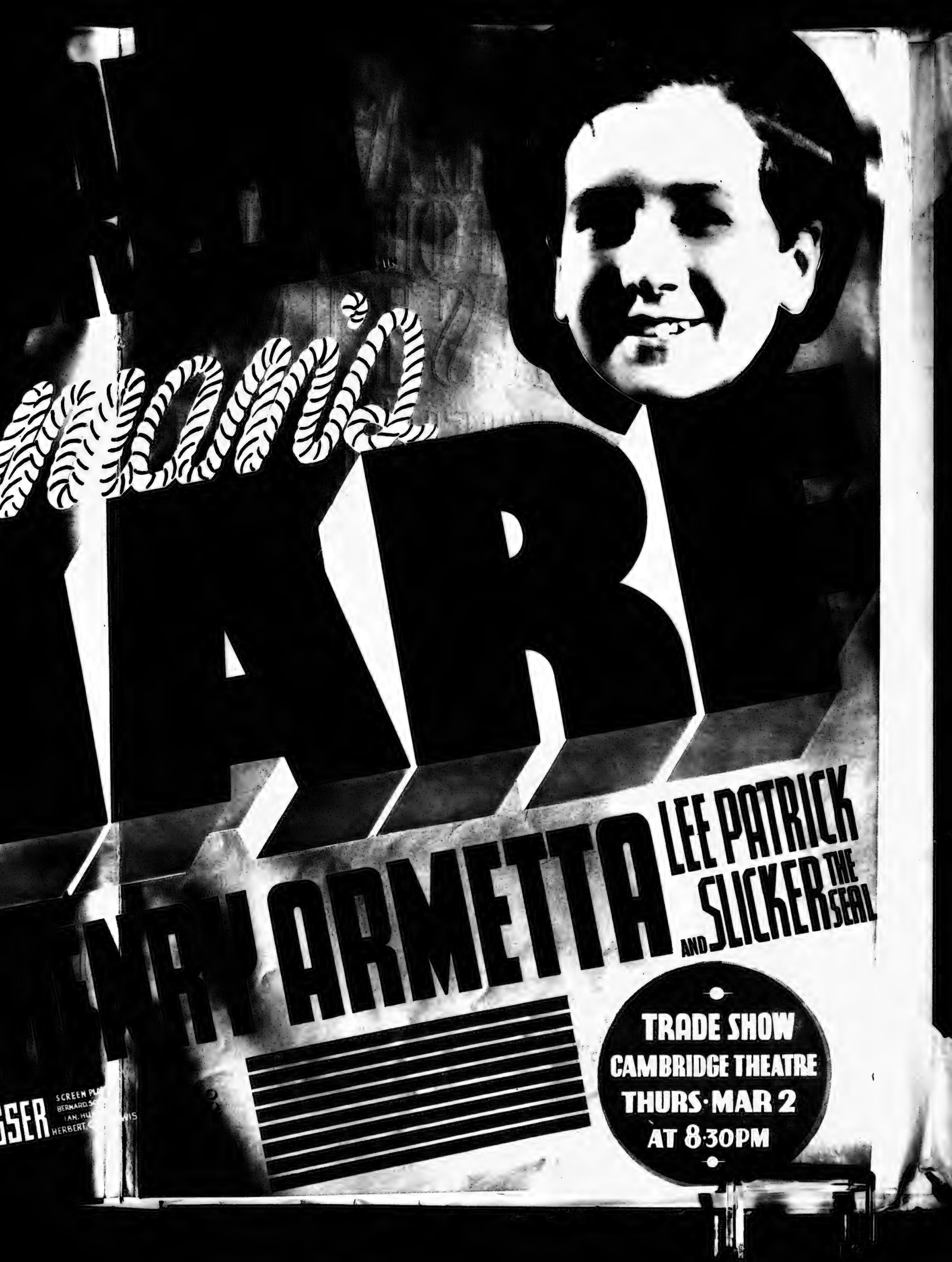
N

S

E LINE

BRIDGE THEATRE · WEDNESDAY MAR 1 AT 8.30PM

Bimbo
WITH
LEO CARRILLO
Produced by SOL LESSER


HENRI ARMETTA
AND
LEE PATRICK
SLICKER THE SEAL
TRADE SHOW
CAMBRIDGE THEATRE
THURS·MAR 2
AT 8·30PM

THE DELIGHTFUL SCREEN "ANNABEL" WINNING FRESH LAURELS AS QUEEN OF THE BEAUTY PARLOURS. TAKE A PEEP BEHIND THE BUSINESS OF NEW FACES FOR OLD.
THE RIGHT MAKE-UP FOR BOX-OFFICE SUCCESS.
TRADE SHOW-CAMBRIDGE THEATRE

Storage of Celluloid in N. Ireland

BELFAST CORPORATION WARNING

Hippodrome's New Policy

BELFAST Corporation is to issue a general warning that no premises can be used for the storing of raw celluloid or kinematograph film unless the occupier has supplied the Corporation with a written statement showing the nature of business carried on at the premises which must comply with the Celluloid and Cinematograph Film Act, 1922, and has also taken out an annual licence at a fee of £2.

The Act, it is pointed out, will not apply to premises licensed under the Cinematograph Act of 1909.

Closed Down

Failure to pay arrears of rent due to the owners, Belfast Corporation, has led to the closing down of the Playhouse, Belfast, run by Harold Norway, actor manager. Sheriff's officers seized scenery and other property and patrons could not gain admission to see the play, which was entitled "Somebody at the Door."

Fifty Fifty Policy

Harry Murray, general manager of the Hippodrome, Belfast, has set all doubts at rest about the future policy of the house by the announcement that as a result of the recent experiment it has been decided that the house will have 26 stage shows per year and 26 film programmes, thus meeting the wishes of the critical Belfast audiences.

Union Dance

The Belfast branch of the N.A.T.K.E. held their first supper-dance at the Orpheus, Belfast, which was not only largely attended, but was a thoroughly enjoyable affair. A cabaret was provided by the Woodvale Players under the direction of William Noer.

The committee responsible for the organisation of the function consisted of H. M'Ilwain (chairman), W. K. Ryan (hon. secretary) and Messrs. D. Owens, D. W. Kerr, and Misses E. Moffatt and W. Smyth.

Curran Staff Dance

Jimmy Curran and his co-directors were hosts at the annual staff dance at the Carlton, Belfast, and entertained their guests to supper as well as the dance.

The staff provided a burlesque, "The Choosing of the 1939 Kine-Kween," whilst splendid singing came from ten-year-old Frank Hudson. The arrangements were remarkably well carried out by J. M'Laverty, chairman of the Curran Theatres Staff Association, and his committee.

Derry Ban

Following a private view of "Marriage Forbidden," the Film Censorship Committee of Derry Corporation have decided to recommend the film be banned for public exhibition.

"Gunga Din"

CABINET MINISTERS AT TRADE SHOW

Outstanding U.S. Success

Many prominent citizens attended the screening of RKO-Radio's "Gunga Din" at the Ritz, Belfast, where John Russell had arranged a special Trade setting. The Lord Mayor of Belfast, members of the Corporation and members of the Cabinet of Northern Ireland were present, whilst exhibitors travelled specially from all parts of the territory to see the film which they were unanimous in declaring was a first-class box-office attraction.

A. Lever, Radio sales supervisor; Walter M'Nally, manager for Ireland, and Nick Carter, his Northern Ireland representative, were in attendance.

Radio City Success

Playing to superlative business at the Radio City Music Hall, New York, "Gunga Din" has been retained for a third week at the world's largest kinema.

This amazing record, achieved by few films in recent years, is typical of the business currently being accomplished by "Gunga Din" throughout America.

At the Keith Memorial Theatre, Boston, the film has proved a major sensation, while a report comes from the Palace Theatre, Chicago, stating that "Gunga Din" has almost tripled the receipts grossed by the previous week's screening. The film has been retained for an extended run at both of these kinemas, while a similar state of affairs exists at Denver and Philadelphia.

Box-office Sensation

Similar triumphs have been reported from the Golden Gate Theatre, San Francisco, and the Keith Cinema, Washington, both kinemas reporting colossal business and extended runs.

The fact that "Gunga Din" is typically British in theme lends emphasis to the belief that the RKO-Radio masterpiece will prove to be one of the biggest box-office successes ever shown in this country.

Further support for this confidence is forthcoming by the recent news that tickets for the "Gunga Din" première at the Gaumont, Haymarket, on February 28, to be attended by the Duke and Duchess of Gloucester, are rapidly approaching a complete sell-out.

RALPH HANBURY
Managing director of RKO-Radio.

EIRE MERGER STORM

CATHOLIC PROTEST

Statement by the Rev. R. S. Devane, S.J., on the recent Eire film chare merger (extracts from which were published in the KINE. last week) has aroused much comment in Trade circles and among the public generally.

Writing in the *Standard*, prominent Roman Catholic weekly, Brian J. McCaffery says: "I heartily endorse Father Devane's appeal to the owners of the small kinemas to take the public into their confidence . . . chain kinemas are formed at the expense of the owners of smaller units, and are a poisonous menace to society in a material way, quite apart from the special menace to national culture, which is inseparable from the kinema theatre as it is at present."

Quoting Belloc, who advocated a differential tax on chain-shops, Mr. McCaffery asks: "Is there any reason why the real names of the real owners and controllers should not be prominently displayed on the kinema where the public can read them?"

A prominent correspondent to the same paper, J. A. O'Rourke, writes: "Why does a native Government permit any group of big business men—whether Irish nationals or not—to get control of £1,000,000 worth of this sort of private property. Apart altogether from the issues of moral and cultural importance, surely it is dangerous from the economic point of view."

Names behind the film merger have been published in the KINE., but so far the Irish newspapers have only made a brief announcement that the merger has taken place.

FILM CENSOR ILL

Trade Sympathy

It was with deep regret that all sections of the Trade in Eire learned last week that the Film Censor, James Montgomery, was rather seriously ill and confined in a Dublin nursing home.

Censor since the establishment of that office when the Irish Free State came into being, Mr. Montgomery always has carried out his duties with courtesy and tact. A great wit, he has won the affection and regard of the Trade, members of which know him popularly as "Jimmy" Montgomery. Exhibitors and renters alike wish him a speedy recovery to good health.

Mr. Montgomery's duties are being carried on by Joseph Holloway, of the Film Censor's office, Dublin.

Douglas Fairbanks, Jun., and Cary Grant, starring with Victor McLaglen in RKO-Radio's GUNGA DIN, are shown here in a dramatic scene from the picturisation of Rudyard Kipling's famous ballad of that name.

RKO-RADIO CLAIMS FOUR BOX-OFFICE PLUMS

Trade Shows Scheduled

VICTOR McLAGLEN AND CHESTER MORRIS IN VIGOROUS SEA DRAMA

THE newest line-up of RKO-Radio Trade screenings, scheduled for presentation on March 1 and 2, is headed by two outstanding productions, "Pacific Liner" and "Fisherman's Wharf." The group, comprising four films, presents, it is claimed, such splendid entertainment, ranging in type from realistic drama and absorbing romance, to light comedy-drama, it is announced as the greatest single batch ever shown by the company.

All four films are to be screened at the Cambridge Theatre. They include:—

March 1, 3 p.m., "Beauty for the Asking," featuring Lucille Ball, Donald Woods and Patric Knowles.

March 1, 8.30 p.m., "Pacific Liner," co starring Victor McLaglen and Chester Morris.

March 2, 3 p.m., "Arizona Legion," starring the perennially popular George O'Brien.

March 2, 8.30 p.m., "Fisherman's Wharf," starring Bobby Breen, supported by Leo Carrillo and Henry Armetta.

Romantic Comedy-Drama

Rapidly ascending the ladder of screen fame, Lucille Ball, glamorous co-star of the "Annabel" subjects, shares the principal honours with Patric Knowles, Donald Woods, Inez Courtney and Frieda Inescort in "Beauty for the Asking," an ingeniously contrived romantic comedy-drama.

The story opens when Patric Knowles, a handsome, but weak-willed cosmetic salesman, allows the riches of the wealthy Frieda Inescort to blind him to the fact that he really loves Lucille Ball, a beauty-parlour assistant, who is infatuated with him. Encouraged by Inez Courtney, her friend, Lucille, who has created a special beauty process, persuades Donald Woods, a young advertising man, to assist in obtaining financial backing to market the new preparation. This backer turns out to be Frieda Inescort now married to Knowles.

The enterprise succeeds immediately, with the consequence that Miss Ball and Woods are constantly thrown together. Repeatedly rejecting the advances of the loyal Woods, Lucille retains her affection for her philandering ex-fiancé, her infatuation for whom she confesses to Knowles' wife. Knowles, however, finds that Frieda Inescort is planning to divorce him. An hilarious and highly exciting climax comes about when Woods finally gains Lucille's consent to their marriage, while Knowles plans a fresh romance with Leona Maricle.

The atmosphere of glamour and illusion which camouflages the cosmetic business has been brilliantly captured by this production, which discloses the manufacure of beauty preparations and many other inside secrets of the trade. B. P. Fineman produced this film, which Glenn Tryon directed

"Pacific Liner"

A terrific clash of wills between a belligerent chief engineer and a determined ship's doctor provides the interesting plot of "Pacific Liner," the powerful Victor McLaglen-Chester Morris co-starring vehicle, in which Wendy Barrie as a nurse unwittingly promotes a bitter conflict between the two men.

The narrative opens when Morris takes the post of ship's physician on the s.s. "Arcturus," to be near Wendy Barrie, the liner's nurse, in whom McLaglen is also interested. The feud between the two men is intensified by the outbreak of an epidemic in the stokehold, which Morris orders to be placed under rigid quarantine. Man after man succumbs to the disease. It is only the figure of McLaglen that keeps the remainder at work, and later he, too, falls victim to the scourge. News that a mutiny is planned drives McLaglen, weak and unsteady, back to the stokehold. In awe of him, the men return to the work as Morris finally succeeds in getting the outbreak under control. At last the ship reaches port and, unaware of the volcano which has seethed beneath them, the passengers leave the ship. In a rousing climax, Morris and Miss Barrie plan to marry, to the disgust of the fighting engineer.

The frenzied race to port; the struggles of the surviving crew members to keep the engines going under the unrelenting rule of the chief engineer, and the unique romance which flowers in the shadow of hysteria below decks, all provide drama of an unusual degree.

In striking contrast to the main theme is the apathy of the irresponsible passengers, who are kept in ignorance of the human tempest raging below them. It is in this respect that the story is said to strike a unique note in characterisation, adding an amazing realism to the suspense of the drama.

As the two-fisted, swaggering dictator of an ocean liner's murky stokehold, McLaglen gives a performance equal in power and characterisation to his memorable rôles as Gypo in "The Informer," and more recently the fighting Sergeant MacChesney in "Gunga Din." Morris, as the easy-going, but determined doctor, and Miss Barrie as a cool, efficient nurse, make a noteworthy romantic team, infusing into their rôles the necessary deft dramatic delineations. In addition to the principals, other important rôles are played by Barry Fitzgerald as a good-natured "oiler," Alan Hale as a pugnacious fireman, and Allan Lane.

Lew Landers directed "Pacific Liner."

"Arizona Legion"

Re-creating an almost forgotten chapter of the history of Arizona, "Arizona Legion," George O'Brien's latest and most actionful drama, brings back the forgotten events of the Wild West that was.

O'Brien is cast as a patriotic young Arizonian who organises a secret group of rangers under equally secret State authority, to combat a rising tide of banditry. When he allies himself to the outlaw group in an effort to learn the identity of their chief, his sweetheart, Laraine Johnson, and other members of the community believe he is actually one of the gang, and ostracise him.

Sworn to secrecy, O'Brien is unable to defend himself against the insinuations of Miss Johnson and of a lieutenant of the U.S. Cavalry, and when eventually he leads the bandit group into a trap and reveals his true identity, he is not believed and is sent to jail.

Tom Chatterton, a U.S. Commissioner, is appointed to investigate O'Brien's story, but knowing that Chatterton himself is the bandit chief, O'Brien makes a daring jail-break and overtakes him just as he is making his escape with a large sum of money by a stage-coach. An exciting hand-to-hand battle atop the swaying coach brings to a climax the most thrilling of all O'Brien Westerns.

In his rôle of the ranger-cum-bandit, George O'Brien enacts another of the full-blooded characterisations which have stamped him the most prominent figure among outdoor stars. Playing her third rôle opposite the star, Laraine Johnson takes yet another step to consolidate her position as one of the most talented of younger screen players.

Outstanding in a grand supporting cast are Carlyle Moor, Jun., Chill Wills, Edward Le Saint, Tom Chatterton and Robert Burns. David Howard directed.

Bobby Breen's Greatest

Brimming with human interest and rich with humour, Bobby Breen's newest and most appealing film, "Fisherman's Wharf," a Sol Lesser Principal production, provides a simple human story, artistically told; songs steeped in the rich romance of the Mediterranean, and a locale which for beauty and novelty has seldom before been equalled.

Basically, the story is a father-son tale, which pictures the great love of the widowed Carrillo for Bobby Breen, his adopted son. Into their contented household, where live Henry Armetta, Carrillo's assistant; Rosina Galli, his housekeeper; and Slicker, their pet seal, comes Lee Patrick, wife of Carrillo's dead brother, and Tommy Bupp, her mischievous and bullying son.

Miss Patrick, for whom Carrillo has formed a deep attachment, manœuvres a row between Carrillo and Armetta, which results in the latter leaving, to be followed by Miss Galli, who is in love with him. Bupp, too, repeatedly upsets the smaller Breen, finally driving him to seek refuge at the house of Armetta, who has since married Miss Galli. Armetta taunts the boy into returning home, and a fight between Breen and Bupp is responsible for Miss Patrick revealing her true character. In a suspense-laden climax, Carrillo is again reunited with Bobby and his former friends.

In spite of the dramatic elements of the plot, "Fisherman's Wharf" is filled with grand human comedy. Leo Carrillo, Henry Armetta, Rosina Galli, and Slicker, the famous seal which scored such an outstanding success in "Spawn of the North," combine to deliver hilarious humour. Beautiful music and singing also contribute greatly to the entertainment qualities of the production. Bobby Breen, whose amazing vocal achievements have elevated him to a high place among box-office favourites, sings six songs in all, ranging from the more modern "Sell Your Cares for a Song" to the time-mellowed "Santa Lucia" and "Return to Sorrento."

"Fisherman's Wharf" derives its title from the small community residing in San Francisco's famous Bay country. In addition to colourful water-front scenes, the film pictures such notable landmarks as San Francisco's Bay Bridge, the well-known Golden Gate, the picturesque Latin Quarter, and the colourful cable cars. Bernard Vorhaus was responsible for the direction.

"PACIFIC LINER"

Vigorous drama of the high seas is to be presented by RKO-Radio in PACIFIC LINER, which will be Trade shown at the Cambridge Theatre on Wednesday, March 1, at 8.30 p.m. Victor McLaglen is starred with Chester Morris, important supporting roles being taken by Wendy Barrie, Alan Hale, Barry Fitzgerald, Allan Lane, Halliwell Hobbes, Cyrus W. Kendall. Lew Landers directed

20th-FOX BRITISH FILMS FOR U.S. SCREENS

Francis Harley on Company's Policy and Programme

FRANCIS L. HARLEY

BIGGER BUDGET BUT FEWER "B" FILMS

NEWS of what he thinks will be the finest programme yet presented by 20th Century-Fox, with a number of pictures having British subjects among them, is brought to England by Francis L. Harley, managing director of 20th-Fox in this country, who arrived from America last week after a lengthy trip, which included a stay in Hollywood.

"To go on to our studio floors in Hollywood," Mr. Harley said, "is to think you must be in Great Britain, for subject after subject has a British story. Darryl Zanuck has a great liking for this country, and he has secured some very delightful stories. 'Alexander Graham Bell,' a film dealing with the invention of the telephone, has scenes with action set in London. 'The Hound of the Baskervilles,' as you may imagine from its subject and author, looks a real British picture. 'Little Princess,' with Shirley Temple, a Technicolor picture with which Darryl Zanuck is so pleased that he has for the first time in his career issued a signed advertisement for it, has its action set in London, while the script of 'Stanley and Livingstone,' telling the story of the great British missionary-explorer, looks a real winner. 'Susannah of the Mounties' has a Canadian subject, of course, and 'The Rains Came,' which goes into production on May 1, is set in India.

"Of the others, 'Rose of Washington Square' is a topping musical, and it is good to see Al Jolson again preparing for an appealing screen part. We owe a tremendous deal to Darryl Zanuck for his enthusiasm, his genius in selecting stories, and his constant attention to all kinds of activities in picture making.

"My company is planning a really big effort to put the British films we are making on the screens of America.

"We are making six British pictures this year, and hope to put half that number at least on American screens.

"The Quota Act has achieved its purpose in providing quality films as against quantity with excellent results in American prestige. The result is that the market for British films has gone up.

"Actual announcements of the number of pictures which would be made during the production year would be given next month by the president of the company. There might be a slight reduction in the originally planned 52, due to the cutting out of four or five pictures which would have been of the 'B' class. The money saved on these would be added to the rest of the schedule, which would thus be improved.

"Last year's 20th-Fox business in this country was a record," Mr. Harley said, "and already in the six weeks of this year there had been shown a healthy margin of increase over 1938."

The Dead End Kids, who appear with John Garfield and Claude Rains in THEY MADE ME A CRIMINAL, which Warner Brothers is Trade showing at 6.30 p.m. on March 2, at the Phoenix Theatre

Manchester Hall Loses Licence

"UNSATISFACTORY STATE OF PREMISES"

MANCHESTER Watch Committee on Thursday last decided not to renew the licence of the Triangle Cinema, Stretford Road, Hulme, owing to the generally unsatisfactory state of the premises. The present licence will expire on March 31.

A. Mitchell, who has owned the Triangle for nearly seven years and is the manager, states that the kinema was one of the oldest in the district, and was probably the first to be licensed in the Hulme area.

Plans for a new building on the present site have been in existence for some time, but certain difficulties have arisen to cause delay in proceeding with them.

Mr. Mitchell adds: "The kinema is really a one-man business, as I lease the premises, but the decision of the Watch Committee means that the premises cannot be used as a kinema after March 31.

"We have until then to try and complete the arrangements for the erection of the new building, but at present I cannot say quite what will happen."

The plans to which Mr. Mitchell refers are for a building with double the seating capacity of the present premises.

The Watch Committee renewed the licences of 109 kinemas. The applications in respect of four kinemas were adjourned until alterations to them that are taking place are completed.

PUBLIC OPINION IS BEST CENSOR

Liverpool Literary Speaker's View

"Criticism in the newspapers, and by the local authorities about films, shows that the public is sufficient to keep the screen or stage clean."

This was one of the remarks made by Miss Dorothy Knowles (of Liverpool) when she addressed members of the Warrington Literary and Philosophic Society on "Censorship of Film and Drama."

Miss Knowles referred to the various efforts made to censor newsreels, and, dealing with the religious field, she spoke of the rules preventing Christ or the after-life being shown on the films or stage. "Green Pastures," she said, "got through only because of the pressure of public opinion.

"Everyone and everything act more or less as censors, and the actual censor is not an omnipotent creature," she added.

ARCHITECT TO OPEN DANILO

Cannock Opening Saturday

Mortimer Dent announces that the new Danilo, Cannock, will be opened on Saturday next. Built to the designs of Sir John Brown and Henson, of Northampton, this Danilo has a seating capacity of 1,560. The opening ceremony will be performed by the architect, Major General Sir John Brown, who will have the support of H. J. Foster, chairman of the Cannock U.D.C. Miss Julie Suedo, the British screen and stage star, will make a personal appearance.

"Fire Fighters" for World's Fair

It is announced that Kinograph Distributors' two-reel film, "Fire Fighters," has been selected by the Joint Committee on Films for showing to general audiences in the United Kingdom Pavilion at the New York World's Fair.

ON THE S.O. FRONT

Bootle Magistrates Want All Takings for Charity

PORT TALBOT APPLICATION REJECTED

UNLESS Bootle exhibitors agree to give all the proceeds of Sunday performances to charity, they may not exercise the option to open.

This was the decision of the Bootle licensing justices at their annual meeting last week. It was intimated on behalf of the exhibitors that the kinemas would not open on those terms.

J. O. Cowper, who applied for permission to open the kinemas on Sundays, March 5 and October 15, offered ten per cent. of the gross profits less entertainment tax, to be devoted to charitable purposes. It was suggested that five per cent. should go to the C.T.B.F. and five per cent. to a local charity.

Permission to open on the two Sundays was granted subject to all the profits going to charity.

The magistrates renewed the kinematograph licences and granted permission for kinemas to open on Good Friday and Christmas Day from 2 p.m. to 5 p.m. and 6 p.m. to 10.30 p.m.

NON-CHARITY SHOW REFUSED

Port Talbot Magistrates Adamant

A hint that his clients may exercise the powers of the Sunday Entertainments Act to override the refusal of the Port Talbot magistrates to grant a licence for a Sunday night concert at the Majestic, Port Talbot, was made at the Port Talbot Borough Court on Thursday by Tom Hardy.

In his application Mr. Hardy said the proceeds were not to be devoted to charity, and the chairman of the bench (W. J. Williams), without waiting for any further comment, said: "Then we refuse it."

Tom Hardy: In that case will you adjourn the application until the next court?

The Clerk: Why? Are you going to look for a charity?

Mr. Hardy: No. The position is this. My clients want to run this Sunday night concert, and they have power under the Sunday Entertainments Act to take a census of the inhabitants. I may say, however, that they have no desire to do anything contrary to the wishes of the magistrates.

The Chairman: You can take it from me that we are not going to encourage this sort of thing. We are not going to open the doors for Continental Sundays in Port Talbot.

Mr. Hardy: Do I understand that there would be no objection if the proceeds were devoted to charity?

The Chairman: We make no observation on that point. The application is refused.

MAYOR IN FAVOUR AT MIDDLESBROUGH

Rotarian Discussion

The Mayor of Middlesbrough, Councillor W. E. Price, disclosed to Middlesbrough Rotary Club that he was in favour of the Sunday opening of kinemas providing there was some control over the type of programmes submitted.

Brian Michie, the former B.B.C. compere, in an address made a strong plea for Sunday opening of kinemas. He quoted "Middlesbrough as a typical example of the state of affairs prevailing in most provincial towns in England. Strangers, he said, usually found the place darkly lit, and the only occupation seemed to be walking the streets. It would be better, he urged, if the people could go to warm, comfortable kinemas and see films of educational value."

BRIDLINGTON'S TEST POLL

7,500 Out of 9,000 in Favour

After being informed that out of 9,000 people canvassed 7,500 have voted in favour, the General Purposes Committee has decided to call for a thorough discussion on the Sunday opening of kinemas at Bridlington at the next meeting of the Town Council.

The vote on the subject has been carried out by the management of the Regal Cinema at Bridlington, and a number of members of the committee sought to declare it improper, as councillors had not been canvassed. It was at first proposed that no action be taken in the matter, but later an amendment calling for discussion at the next Council meeting was carried.

This is the second attempt to obtain Sunday opening made by the Regal, the previous one being rejected.

RUBERY VESTRY PROTEST

The possibility of Sunday kinemas in Rubery when Coun. W. Hodge's new kinema, now under construction in the district, opens, formed the subject of some discussion at the annual vestry meeting of St. Chads Church, Rubery.

The vicar (Rev. C. Dencer) said he had received a letter from the clergy of the district dealing with the efforts of local kinema proprietors to secure permission for Sunday opening. The problem involved not merely the extension of kinema hours and Sunday trade, but the growing tendency to do away with the sanctity of Sunday.

By 35 votes to 1, the following resolution was passed: "This annual meeting protests against any application for the opening of kinemas on Sundays within the Bromsgrove Urban District."

FAVERSHAM S.O. HOURS

Faversham Town Council have sanctioned Sunday opening at the Odeon and Argosy. Hours of opening are from 5.30 to 11.

EDUCATIONAL INFLUENCE OF THE KINEMA

Mayor's Speech at Rex, Gateshead, Opening

IN opening the Rex in Askew Road West, Gateshead, the Mayor, Alderman W. J. Pickering, said that though at times the kinema might produce evil effects it was undeniably an educational influence, and one could travel through foreign lands in the sixpenny seats of a kinema.

Councillor H. Grant, Whitley Bay, who presided, announced that the directors of the Rex were sending a cheque to the Mayor for charity purposes. On behalf of the builder, E. Thompson, and the architect, R. Burke, both of Newcastle, the Mayor was presented with a memento of the occasion.

Owned by Rex (North-Eastern) Cinemas, Ltd., the kinema provides accommodation for 1,100, and has been built on a vacant site formerly the venue of fairs and roundabouts. The project is to supply what, in the opinion of the directors, was a long-felt want in the district—a modern type of kinema which would cater especially for residents in the newly-developed area of the Team Valley.

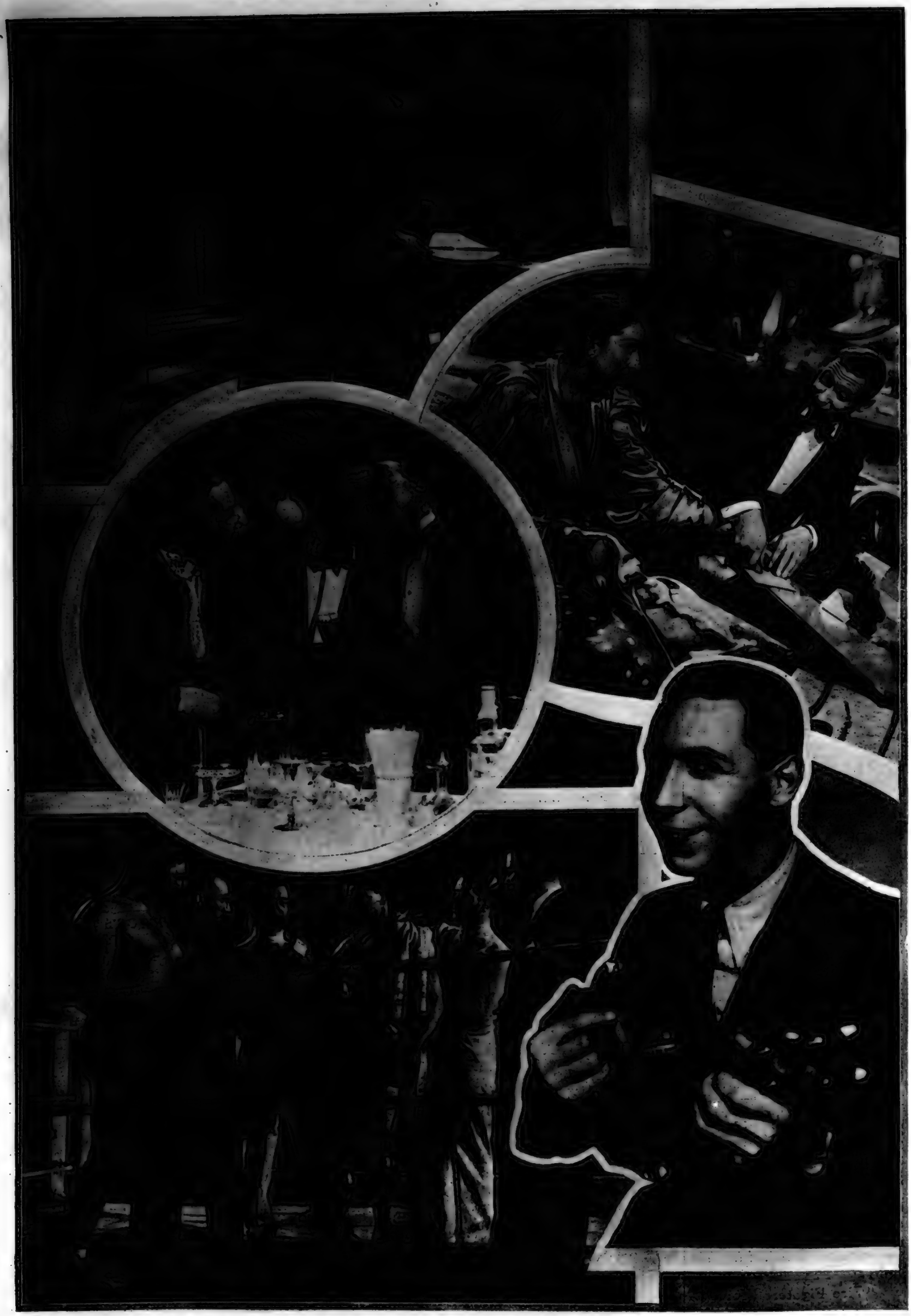
E. E. A. Wright, a director of the company, is the resident manager.

Southend Civic News Theatre Reopens

Closed for a short period for redecoration and alterations, after being open less than 12 months, the Civic News Theatre at Southend resumed this week. During the time the kinema has been closed a new company has been formed, with R. Talmage, a director of the former company, in charge. Jackson Hartley remains as manager.

Ken Maynard in a scene from THE WHIRLWIND HORSEMAN (A.B.F.D.) reviewed in this issue

"TROUBLE BREWING"



It is forecast that the great reception given to George Formby's last film, "It's In The Air," will be repeated when A.B.F.D. Trade show the new Formby comedy, TROUBLE BREWING, at the Phoenix Theatre, Thursday, February 23rd, at 8.30 p.m. Produced by Jack Kitchin and directed by Anthony Kimmins, TROUBLE BREWING gives George the role of a lifetime, and he is supported by such excellent artistes as Googie Withers, Gus McNaughton, Garry Marsh, Martita Hunt, C. Denier Warren, etc.

"EXILE EXPRESS"

Anna Sten and Alan Marshal in a scene from EXILE EXPRESS which Grand National is Trade showing this Thursday evening at the Cambridge Theatre.

News from All Quarters

DOVER REFUSES CO-OP SHOWS

Kinema for Westerham

Dover Education Committee have refused permission for the showing in the town's schools of films dealing with the Co-operative Movement from the trading and social point of view.

From the beginning of March Paramount will adopt the five-day week.

David E. Rose has arranged that practically the whole of the staff will in future be released from Saturday morning duty; a skeleton organisation only being maintained to cover the essential services.

It is proposed to utilise the Old Arcadia Theatre at Redcar for the purpose of a telephone exchange.

S. M. Eisenstein, director of the famous Soviet film, "Battleship Potemkin," has been awarded the Order of Lenin by decree of the Presidium of the Supreme Soviet for his direction of the film "Alexander Nevsky."

On the grounds that the proposed bar would interfere with the exit and that there were public houses within easy reach of the kinema, Stourbridge magistrates have refused the application of the Victoria Cinema, Lye, for an excise licence.

Odeon Theatres have given the use of their Weston-super-Mare house free of charge for a concert on the Sunday after Easter in aid of the Weston St. John Ambulance Brigade.

Rochdale Reopening

It is announced that the King's Cinema, Rochdale, Lancs, which has been closed for several months, will be reopened on Monday, February 27, after extensive alterations.

South Bank magistrates have provisionally passed plans for a 800-seater kinema to be built at Normanby Road, Normanby, near Middlesbrough.

It has been decided not to hold a Film Ball at Weston-super-Mare this season. This decision has been reached partly because the secretary of the Ball Committee, W. J. Vickery, has left the town.

The Sevenoaks R.D. Council have consented to the erection of a kinema in Westerham by A. P. Starkey, subject to plans being submitted identical with a sketch plan already placed before them.

Bristol Licensing Justices have granted an application made by G. H. Blackburn, treasurer, and S. W. Savery, secretary, of the Bristol C.E.A., on behalf of 36 kinemas in the city, to open on Good Friday from 5 p.m. to 10.30 p.m., with music from 4.30 p.m. Programmes of films to be shown on that day have to be submitted to the police for approval.

Owing to the venue not being available as had been hoped, Lancashire Cinema Old Boys' Association has altered the date for the annual reunion, which will be held at the Grosvenor Hotel on March 14, instead of on March 10 as previously arranged.

Wilts Reconstruction Schemes

Plans have been prepared for the reconstruction of the Garrison Theatres at Bulford and Larkhill, Wilts.

Some £400 for the Refugee Children Fund was raised by a Sunday concert at the Leeds Paramount Theatre at which Harry Green, the famous film star, was amongst the artistes. Gerald Cohen was hon. organiser, together with Leslie J. Harris (general manager of the Paramount Theatre), the directors of which had graciously given the theatre for the concert.

Croydon Borough Council on Monday granted an application to use the Davis Theatre, Croydon, for a symphony concert by the London Philharmonic Orchestra on the afternoon of Sunday, March 26. Sir Thomas Beecham will conduct.

SPORT NEWS

G-B RESERVES' BIG WIN

League Leaders Trounced

G.-B. reserves followed up their away win last week against the League leaders, North Met. House, at Winchmore Hill, when in the return match at their home ground at Norbury they beat them to the tune of 6—1.

Kicking against the sun and wind, G.-B. started strongly, and after 25 minutes' play Smith opened the scoring for them.

This reverse seemed to liven up North Met. House, who put on full pressure till half-time, but good defending by the G.-B. backs kept them out.

At the beginning of the second half, with the sun and wind in their favour, it was obvious that G.-B. were going to make determined efforts to get ahead. They were rewarded after 10 minutes' play by a goal from Wallis.

Following this goal, the G.-B. forward line played inspired football, Cox, the centre forward, netting two very quick goals in the space of the following five minutes. Before the close of the game Forsyth and Andrews added a goal each, and G.-B. ran out easy winners.

TRADE DARTS LEAGUE

Positions to February 21

	P.	W.	L.	P.
National Screen Service, Ltd.	13	8	5	16
Kay's (West End), Labs. ...	10	7	3	14
Geo. Humphries	9	5	4	10
General Film Distributors ...	11	5	6	10
Paramount Film Services ...	11	5	6	10
Gaumont-British	12	4	8	8
Film Laboratories	6	4	2	8
Pathé	8	3	5	6
Artists	6	3	3	6

WELSH FIRE

Considerable damage was done by fire during the week-end to the Regal, Fleur-de-Lis, near Bedwelty (Glam.). The floor of the kinema, near the screen, underneath which there is a billiards saloon, was a mass of flames which reached to the roof.

ON THE SOCIAL SIDE

G-B Carnival Ball Spectacle

PEACE PARADE PAGEANT FOR MARCH 10

THE Gaumont-British Carnival Ball at the Albert Hall on March 10 promises to outdo all other efforts. Jack Swinburne, the G.-B. director of stage production, is planning a gigantic Peace Parade as the motif of his 1939 Pageant. The theme will be "Peace Through Strength," and 2,000 performers will take part.

The following will participate.

The bands of Grenadier Guards, Scots Guards, Welsh Guards, 50 drummers from the Aldershot Command, and 40 Bach trumpeters from the Royal Military School of Music, Kneller Hall.

Five hundred men of the Brigade of Guards will represent the Dominions and another 200 men will represent details of the American and French armies.

Fifty-five Dagenham girl pipers and drummers and 250 girls from the Women's League of Health and Beauty will be introduced into the finale.

Noel Coward's famous Peace Toast from "Cavalcade" is to be declaimed from the stage.

The setting will be a "Temple of Peace." A plaster figure, 18 ft. high, representing the Spirit of Peace with Wings, spreading to 70 ft. across, is being specially constructed and will be brought up on a lift to tower above the entire band setting.

Louis Levy and his Orchestra of 100 will play during the evening, and he will conduct the Grand Finale, which includes the massed bands of the Brigade of Guards and his own orchestra.

RCA "FAMILY CIRCLE" CLUB First Annual Dinner and Dance

The first annual dinner-dance of RCA Photophone's "Family Circle" Club was held last Tuesday, February 21, at the Bedford Corner Hotel, Bedford Square.

The dinner was timed for 7.30 p.m. and dancing was from 8.45 p.m. till 1 a.m.

All the 3,760 seats at the Davis Theatre, Croydon, were taken on Sunday afternoon when the Rev. W. H. Elliott launched a national campaign on behalf of the League of Prayer and Service. Hundreds of people were turned away.

Emery Gives Party to Staff

CHEQUES PRESENTED TO MANAGERS

J. F. EMERY, J.P., M.P., principal of the Emery circuit of Manchester, on Friday last entertained the managers in his circuit, and also members of the head office staff, to a luncheon at the Victoria Hotel, Manchester. There were present representatives from all the Manchester, Salford and district kinemas and also managers from Sheffield, West Bromwich, Nuneaton and Birkenhead.

This was the fourth year that Mr. Emery, who was accompanied by his sons, F. R. Emery (booking manager) and Gordon Emery (accounts manager) has given the function. At the outset, a silent tribute was paid to the memory of the late Mr. Sea, who was manager at Nuneaton.

S. Nuttall, of the Hippodrome, Hyde, who is the chairman of the Emery Circuit Managers' Association, in proposing a toast to the health of Mr. Emery, described him as an ideal employer, "one in a million." The toast was received with musical honours and the singing of "For He's a Jolly Good Fellow."

In reply, Mr. Emery said that although there had been nothing of a spectacular character in the operations of the past year, the work of the Association had proceeded on normal lines; the group continued to justify its existence.

In common with other trades, the kinema Industry had been, and still was, passing through somewhat difficult times, but the Emery circuit had more than held its own. Owing to the intensity of competition there was a greater need to-day than ever for the display of initiative and enterprise.

Mr. Emery then presented to A. Williams, of the Dominion, Salford, who is the immediate past-chairman of the Association, a memento of his year of office, in the form of an artistic electric standard lamp, bearing an inscription.

During the year a sales drive in connection with ices was held. J. F. Emery presented cheques to the following managers who topped the list:—Mr. Pennington (Regal, Sheffield); H. Walls (Nuneaton); Mr. Mansell (Star, Sheffield); F. Bell (Wicker, Sheffield); and F. Chapman (Shakespeare, Cheetham Hill, Manchester). Other awards were made to W. Drake (Plaza, Swinton), and Mr. Taylor (Palace, Walkden).

DEUTSCH TALKS OF PARTY FOR WHOLE CIRCUIT

Odeon's No. 1 Area Function

SPEAKING at the first staff dance organised by the Odeon Circuit's No. 1 Area, Oscar Deutsch, governing director, said that he was encouraged to believe—judging by the success of this function—that in the not too far future they could hold a bumper Odeon staff get-together that would be greater than any other gatherings of its kind.

The dance, held at the St. Pancras Town Hall, Euston, N.W.1, on Thursday, was attended by managers, members of the staffs and their friends from the 32 Odeons comprising the No. 1 Area.

Mr. Deutsch said he had addressed all kinds of audiences, but never at 1.40 in the morning. He was glad to welcome everyone, and more than pleased to hear that one party had come from as far away as Ipswich.

For some time, he continued, a party for the entire Odeon circuit staff had been discussed. It was only 24 hours before that he learned this function was to be held. It was intended to be a surprise for him, to show what really could be done.

If such a party could be held for 32 kinemas, he said, there was no reason why they should not hold a combined party for the staffs of the 320 kinemas in the Odeon circuit.

Novelty highlight of the evening was a film title fancy dress parade. Mr. Deutsch consented to stay as adjudicator.

First prize of a silver cup and two guineas was awarded to an impersonation of the Prime Minister, representing the film title, "This Man is News." Second prizes of two guineas each went to an A.R.P. costume representing "Vogues of 1938," and a girl wearing a dress on which was affixed a hundred photographs of male film stars, a clever representation of "100 Men and a Girl." The standard of the entries was so good that Mr. Deutsch personally gave a half guinea to each of the remaining entries.

Prizes were presented by Mrs. Adams, wife of Norman L. Adams, administrator for the No. 1 Area, who together with a committee of managers was responsible for the organisation of the dance.

A scene from the British Lion-Republic film WESTERN JAMBOREE, starring Gene Autry and Jean Rouverol.

Showing Next Week In London

Astoria.—"Four Daughters" (Warner) and "Mr. Wong, Detective" (Pathé).

Carlton.—"Stolen Life" (Paramount).

Curzon.—"Education de Prince" (United Curz. Corp.).

Davis, Croydon. — "Boys' Town" (M-G-M) and "I'll Give a Million" (20th-Fox).

Dominion.—"The Citadel" (M-G-M) and "Down On the Farm" (20th-Fox).

Empire.—"Climbing High" and "Flirting With Fate" (M-G-M).

Gaumont.—Mon.: "Just Around the Corner" (20th-Fox) and "The Higgins Family" (British Lion); Tues.: "Gunga Din" (RKO-Radio).

Leicester Square.—"The Son of Frankenstein" (G.F.D.).

London Pavilion.—"The Gladiator" and "Homicide Bureau" (Columbia).

Marble Arch Pavilion.—"The Cowboy and the Lady" (U.A.) and "The Gaunt Stranger" (A.B.F.D.).

Metropole.—"The Citadel" (M-G-M).

New Gallery.—"Kentucky" (20th-Fox).

New Victoria. — "Four Daughters" (Warner) and "Stranded in Paris" (Paramount).

Odeon.—"Little Tough Guys In Society" and "The Storm" (G.F.D.).

Paramount.—"Old Iron" and "I Stand Accused" (British Lion).

Plaza.—"Persons In Hiding" and "Never Say Die" (Paramount).

Regal.—"The Outsider" (A.B.P.C.).

Ritz.—"The Citadel" (M-G-M).

Stoll.—"It's in the Air" (A.B.F.D.) and "I Am the Law" (Columbia).

Tivoli.—"Suez" (20th-Fox) and "The Mad Miss Manton" (RKO-Radio).

Warner.—"The Dawn Patrol" (Warner).

COMRADESHIP AT BRIGHTON

Circuits and Independent Staff Function

The spirit of friendship and co-operation that exists between circuit halls and independents in Brighton was demonstrated this week when three of them—the Curzon, Odeon (West Street) and Palladium—held a combined annual staff supper and dance at the Old Ship Assembly Rooms.

The Mayor of Brighton (Councillor J. Talbot Nanson) found time to look in during the evening and to join in the tribute paid to the popularity of the respective "chiefs"—Harry Jacobs (Curzon), Dennis Abell (Odeon) and Louis Benjamin (Palladium).

This new "merger" was happily commented upon at supper by Dan Benjamin, chairman of the Sussex Branch of the C.E.A. Although it reminded him rather of the story of the lion lying down with the lamb (laughter) he was pleased to see the spirit of comradeship that existed among all three staffs.

On behalf of managerial colleagues, greetings and good wishes were expressed by A. J. Sadler (Astoria) and P. G. Lundy (Savoy); and others to whom a special welcome was given included S. H. Parsons, the Odeon area supervisor, A. L. Pareezer (Academy), and J. Lewis (assistant manager, Astoria).

Superpan - - Studio

Agfa

Ultrarapid - - Newsreel

Kinematograph STUDIO

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A TWO-ACT TRAGEDY

Parliament and the British Production Crisis

BUT REASONS FOR OPTIMISM EXIST

Says P. L. MANNOCK

THOSE who can remember British production's first public rescue—the 1927 Act—and its effects, are in a position to make odd comparisons. That Act, the culmination of much advocacy in the highest places (the Prince of Wales was personally associated with the patriotic spirit of the British National Film League) did a very great deal. It re-established an industry far more moribund than to-day's, and a solid nucleus was created which still remains.

It also brought out something unexpected in the shape of giant mergers of halls, all tied up with new studios. These have lasted, and increased at the expense of the independent showman's supply of films. The Act also heralded a monstrous hunting-ground for all kinds of unqualified and/or dishonest would-be magnates. Millions were lost by credulous investors who took these gentry at their own valuation with touching whole-heartedness.

* * *

BUBBLE production units, after a year or two's bluff, burst one after another. The sound, experienced concerns remained, and it was nearly a decade before a second financial debacle came along—long enough for many people to forget. This second crisis had little or nothing to do with legislation, though the Act was shortly due for renewal by another.

From 1935 to 1937 vast sums were obtained from equally vast corporations and a few rich men, and frittered away on a scale which amounted in many cases to criminal waste. An insane mania of spending for its own sake took possession of a few studios; and when a halt was abruptly called, a cessation of investment set in from which the industry is still grievously suffering, and which may take a year or two to cure.

* * *

THE 1938 Act came after the panic. It has failed to restore financial confidence, but I do not see that it can be blamed for that. Too many people are in the habit of thinking that you can work industrial miracles by Acts of Parliament; a fallacy which undermines initiative and leads to stagnation. It is true that the 1927 Act did help to produce a revolution, which proved a mixed blessing; the present Act, open to criticism, is sound in many of its principles and has an elasticity which may result in its being by far the more beneficial of the two, later on.

* * *

BUT for the financial dry-up of 1937 we should probably have had another boom by now, following the Act's becoming law. This we have at least been spared; and optimistic flotations are very remote things to-day.

We shall inevitably find, from time to time, new self-appointed saviours of the business. Men with no experience, but with boundless optimism, will come amongst us, make all the old mistakes, and come to various kinds of grief. The supply is scarce at the moment, but we shall meet them again.

* * *

IT must be fine nowadays to be a British-born Hollywood actor, in demand in two hemispheres, despite double income tax. Several British producers are now avowedly seeking them.

I wonder if the rush to sign American stars for our studios will ever be resumed. Somehow I doubt it. In the past they have been monstrously over-sold. It is interesting, too, to make a list of stars from Hollywood who have made British pictures—and never worked again, or subsided into obscurity. The names that occur to one make a remarkable gallery. I could quote several who have made more money in British studios than ever before—and have done no work since. There is a moral to all this—in fact, several.

* * *

I AM glad to hear that "The Stars Look Down" will be made, even at this distance of time from its best-seller vogue. Much was made of the intention of the German director who was to make it of living for a time in a miner's cottage to absorb the proper atmosphere of the industrial North.

Now it is reported that it will be made in Wales instead. This seems to me a mistake. The spirit of the story is of the North, and that is where all who recall it will expect it to be laid. Moreover, the Welsh mining areas have already been brilliantly used in "The Citadel," and to give us more seems curiously unimaginative, especially in the circumstances. We have been waiting for a tale of the Northern miners for years, and the motives for changing the locale of the best one ever written seem to me unfathomable.

* * *

WELL-MEANT protests against the fate of Amalgamated Studios are still being made. It is very regrettable that this fine plant should have been inactive, but as there are unhappily plenty of other British floors, fully equipped but unoccupied, the special anxiety felt by a few M.P.s seems a little uninformed.

As things are, the building will be still available whenever conditions warrant its equipment. This might come about long before any top-pressure production activity everywhere else demands it. For the moment, however, it is far more to the point to endeavour to get going those floors and staffs that already have a fine record of achievement, rather than lament the inactivity of a building that has never been active at all.

Building Up Our Film Talent

I. GOLDSCHMID,
Managing Director of Grafton Films

ROSE ON PARAMOUNT POLICY

Five Subjects Scheduled

IT is the intention of David Rose, managing director of Paramount, to utilise the talents of British actors and actresses to the maximum extent in the execution of the company's extensive production plans in this country.

In a statement just issued, Mr. Rose declares: "I intend to go into this question of British production in a real, honest-to-goodness, progressive way. Much has been written and spoken about the possibilities of discovering and developing new players here, and I am determined to concentrate on this policy, employing whenever I can the services of British artistes in British pictures made by British producers and directors.

"I have spent several weeks viewing tests of young British players and I shall personally handle everything connected with Paramount British productions, reading stories and interviewing not only the stars, but the featured artistes and 'bit' players as well and seeing tests of every 'possibility.'"

David Rose points out that Paramount now actually has five pictures in work or in active production—namely: "The Silent Battle," formerly known as "Peace in Our Time," "This Man in Paris," "French Without Tears," "Live and Let Live," and "The Admirable Crichton."

"The Silent Battle," which has been before the cameras at Denham for about three weeks, has an imposing cast headed by Valerie Hobson, John Loder and Rex Harrison. Herbert Mason is directing and Anthony Havelock-Allan is producing.

"This Man in Paris," the sequel to the enormously successful "This Man is News," is shortly to take the floor at Denham, with the same players—Barry K. Barnes, Valerie Hobson and Alastair Sim—in the leading rôles. It is hoped this new subject will help to build up a "Mr. and Mrs. Thin Man" team. David MacDonald will again handle the sequel, the story of which, incidentally, is stronger and even more out-of-the-ordinary than the previous big success.

"French Without Tears," to be made at Sound City, will start about the middle of March under the direction of Anthony Asquith. It is expected to be one of the

Continued on page 42

THE AMALGAMATED POSITION

"NOT WORTH WHILE TO RETAIN AS STUDIOS"

Replying, on behalf of the President of the Board of Trade, to an inquiry about the Amalgamated studios, RONALD CROSS said he understood that the unequipped premises in question had been acquired by interests associated with the existing studios at Denham and Pinewood, who had stated that they would be equipped for the production of films if the demand for studio space justified it.

He assumed, however, that those interests were satisfied that there was sufficient studio space available at present to meet probable demands, as he understood that the premises had been offered on lease to His Majesty's Office of Works, who were considering their use for official purposes.

HARRY DAY: Is the hon. gentleman aware that the dismantling of the studios will only hold up further production of British films?

Mr. CROSS: My right hon. friend has no reason to suppose that there is sufficient demand to make it worth while to retain the studios as such.

"The Stars Look Down"

GRAFTON PLANS £100,000 FILM

In addition to the four subjects already scheduled by Grafton Films for Grand National release, Isidor Goldschmid plans to make one large-scale production for which an expenditure of £100,000 is budgeted, based on the A. J. Cronin novel of pit life, "The Stars Look Down," which he has acquired from Capitol Films, together with a suggested treatment by the author.

Production will commence in August, and if present contracts permit, direction will be in the hands of Anthony Asquith. Mr. Goldschmid will leave for U.S. immediately the present Grafton subject is finished to arrange for suitable stars for the important parts of David, his wife Jenny, Hilda, the pit owner's daughter, and Joe Casting.

In his treatment of the story Dr. Cronin suggested that the essential points are:—(1) To make the central figure of this film the mine itself, i.e., the Neptune Pit; (2) To construct the drama around the disaster in the Neptune Pit, which disaster is in itself magnificent screen material.

KINE. is informed that this will be put into effect, and the flooding of the coal mine will be the high light of the production. Goldschmid stated he is anxious to secure authentic pit-head scenes and is considering going to Wales for these, which will also enable him to obtain some singing by Welsh miners' choirs for backgrounds.

Due to the size of the setting, it is certain that the flood scenes will be shot in the Denham trick tank, and the remaining interiors at Pinewood or Denham. Negotiations by various companies for the release are now in hand, with Associated British well in the lead.

Meanwhile the first of the Grafton films for Grand National release, "I Killed the Count," directed by F. Zelnik, is now on the floor at Highbury, with Syd Walker, of radio fame, playing Detective Davidson. This will be followed by a subject by R. Brenaur, who wrote the "Garden of Eden" and the "Chocolate Soldier," and is scheduled to take the floor early in June.

Gevaert
New!
PANCHROMOSA TYPE 39
New emulsion, with very long straight portion and gamma perfectly appropriated for modern studio lighting, still finer grain, colour sensitivity extending to the dark red with a maximum in the light red, and, above all, a
Considerably enhanced Speed
Better results with Gevaert Cine Stock
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LABORATORY WORKERS' LABOUR AGREEMENT

Minimum Wage Schedule

SUCCESSFUL OUTCOME OF NEGOTIATIONS BETWEEN EMPLOYERS AND A.C.T.

OVER 1,000 employees engaged in the printing and processing will benefit from an agreement on wages and labour conditions which comes into operation on March 6. Fourteen laboratories are concerned in the agreement which remains in force for a minimum of two years and is claimed to be the first collective agreement affecting any section of workers in the British film industry.

The agreement was negotiated by the recently formed Film Production Employers' Federation and the A.C.T. on behalf of a complete section of its membership.

The new minimum wages range from £1 a week for foyer girls just starting work to £7 10s. a week for optical printers and for superintendents in laboratories employing at least 25 graded employees.

Among the special features of the agreement which will result in wage increases for a considerable number of workers and also improved conditions are the fixing of minimum wages for all classes of technical staff; provision for the employment of juveniles and "improvers" and for their all-round training.

Hours Fixed

Restrictions are made on the numbers employed and the normal working week is fixed at 44 hours, except in the processing and news-reels, which is fixed at 47 hours: employees are not permitted to be employed (except in urgent cases) more than 16 hours consecutively; payment for overtime will be made at time and a half, all work on public holidays to be on the same basis. Additional payment is to be made of at least 1s. per night for night work.

Employees of over 12 months' service are to receive two weeks' holiday with pay and provision is made for sick leave for employees with over 12 months' service for four weeks on full pay and up to four weeks on half-pay.

Full provision is made for conciliation in the event of disputes or misunderstandings, and a special conciliation committee is being set up which will not only deal with any dispute that may arise but will look after matters of interpretation and other points arising from the agreement, such as the payment of wages to employees obliged to remain away after expiration of an agreed period of sick leave on pay.

Spirit of Co-operation

Both parties hope that the agreement will result in a stabilisation of conditions in an important section of the industry, and in a spirit of co-operation between employer and employee, to the general benefit of both.

The agreement was signed by Captain Richard Norton, chairman of the Executive Committee of the Federation, and Anthony Asquith, president of the A.C.T., and supported by the signatures of Paul Kimberley, chairman of the laboratory group; R. Terraneau (member of the executive committee), and M. Neville Kearney (hon. secretary) on behalf of the Federation, and H. Craik (chairman of the laboratory section), R. Bond (member of the executive committee) and George H. Elvin, A.C.I.S. (general secretary) on behalf of the A.C.T.

The schedule of minimum wage rates is as follows:—

	Per week.
OPTICAL PRINTING.	
Optical Printer	£7 10 0
Assistant Optical Printer	4 0 0
NEGATIVE DEVELOPING.	
Superintendent in a laboratory employing 25 graded employees or more	7 10 0
Visual Developer in a laboratory, irrespective of the number of employees	5 10 0
*NEGATIVE DEVELOPER (SENSITOMETRIC CONTROL).	
Grade 1	5 10 0
Grade 2	4 0 0
*Not less than 50 per cent. of Negative Developers (sensitometric control) employed by one Associate shall be in Grade 1.	
*GRADERS.	
Grade 1 (a)	6 10 0
Grade 1 (b). In laboratory with under 25 graded employees	6 0 0
Grade 2 (a)	5 0 0
Grade 2 (b). In laboratory with under 25 graded employees	4 10 0
*Not less than 50 per cent. of Graders employed by any one Associate shall be in Grade 1.	
PRINTERS.	
Charge Hand	5 0 0
Printers	4 0 0
POSITIVE DEVELOPERS.	
Charge Hand	5 0 0
Visual	4 0 0
Machine	3 10 0
DRYERS.	
Negative Dryers—	
(a) Newsreel laboratories	3 5 0
(b) Other laboratories	3 2 6
Positive Dryers—	
(a) Newsreel laboratories	3 0 0
(b) Other laboratories	2 17 6
VIEWERS AND PROJECTIONISTS.	
Positive Viewer (male)	3 15 0
Positive Viewer (female)	3 0 0
Projectionist (under theatre conditions)—	
First	4 10 0
Second	3 10 0
STOCK JOINER.	
(a) Newsreel laboratories	3 0 0
(b) Other laboratories	2 17 6
Stock Storekeeper	3 10 0
Vault Keeper	3 10 0
NEGATIVE CLEANERS.	
Negative Cleaners (male)	3 0 0
Women under male Charge Hand	2 0 0
Charge Hand	4 0 0
POSITIVE JOINERS (EXAMINERS).	
Charge Hand (male)	3 10 0
Charge Hand (female)	3 0 0
Positive Joiners (male)	3 0 0
Positive Joiners (female)	2 5 0
Negative Joiners	3 0 0
NEGATIVE CUTTING.	
Charge Hand	4 10 0
Negative Cutters	4 0 0
Assistants in Negative Cutting room	3 0 0
SENSITOMETRIC CONTROL.	
First	6 0 0
Second (a), newsreel laboratories	3 0 0
Second (b), other laboratories	2 17 6
LABORATORY MECHANICS.	
First	5 10 0
Second	3 15 0
Single Mechanic in laboratory employing under 25 graded employees	4 10 0
CHEMICAL MIXERS.	
First	4 5 0
Second (a), newsreel laboratories	3 0 0
Second (b), other laboratories	2 17 6
Still Darkroom	4 10 0*
*To be adjusted if necessary in accordance with studio rate when studio agreement is negotiated.	

JUVENILES.

	Male.	Female.
Under 16 years of age	£1 0 0	£1 0 0
Over 16 and under 17	1 5 0	1 2 6
Over 17 and under 18	1 10 0	1 5 0

IMPROVERS.

	Male.	Female.
Over 18 and under 19	£1 17 6 1st year	£1 7 6
Over 19 and under 20	2 2 6 2nd year	1 10 0
Over 20 and under 21	2 7 6 3rd year	1 15 0
Over 21—appropriate rate for grade with minimum of	2 17 6	2 0 0
Or newsreel laboratories	3 0 0	2 0 0

Newcomers who enter the Industry over the age of 21 shall be paid:—

First six months	£2 0 0
Second six months	2 5 0
Third six months	2 12 6
Thereafter appropriate rate for grade with a minimum of	2 17 6
Or newsreel laboratories	3 0 0

GOMPEL AS DIRECTOR OF DENHAM LABS.

M. Gompel has been elected a member of the board of directors of Denham Laboratories, Ltd., which also comprises C. Holmes Brand (chairman), Lieut.-Col. Viscount Bridgman, Gero von S. Gaevernitz, E. H. George, Alexander Korda, David Oliver, Samuel W. Smith, Siegmund Warburg.

M. Gompel was appointed financial controller of Denlab in 1937 and became its general manager in the beginning of 1938. It is attributed to the policy pursued by him that the financial position of the company is now considered wholly satisfactory.

Director Walter Summers, Judy Kelly and cameraman Claude Friese-Greene on the set AT THE VILLA ROSE, which Walter C. Mycroft is producing for Associated British at Elstree.

G.P.O. Film Unit

Inquiry into Allegations

In the House of Commons, on Monday, R. SORENSEN asked the Postmaster-General whether he was aware that three women employees of the General Post Office film unit worked all night on January 17 at the Denham laboratories on the film "The Warning"; whether sanction was obtained for this from the Home Office; and whether those and other employees on the production received overtime pay for the extra hours worked.

Sir WALTER WOMERSLEY is making inquiry on this.

Mr. SORENSEN also asked whether the Postmaster-General was aware that the Association of Cine-technicians approached the General Post Office film unit in June, 1937, respecting salaries and conditions of employment of film technicians at the Blackheath studio; and whether he would give immediate consideration to the representations.

Sir W. WOMERSLEY said that representations made by this association were at present under consideration. He would see what could be done to expedite the negotiations. He promised to give every consideration to the points brought before him.

A.B.P.C. Search For Boy

TO STAR IN "WILLIAM" SERIES

"Murder at the Villa Rose"

Iris Hoey has been signed up by Walter Mycroft to play the part of William's mother in the first of his series of British family films adapted from the famous Richmal Crompton stories. She will be Mrs. Brown, a harassed suburban matron, and wife of Fred Emney, who is taking the part of Mr. Brown.

Ethel Brown, William's pretty 17-year-old sister, is to be played by Jenny Laird, who has played small parts in several recent Elstree pictures.

The search for William still continues, although it is hoped to settle on a boy within the next few days.

Douglas Murray, Elstree's casting director, accompanied by director Graham Cutts and Joan Carter, Elstree's publicity chief, travelled to Middlesbrough on Tuesday to see a number of boys who have been selected from hundreds of North Country children.

Director Graham Cutts will start production on the film directly his William is discovered.

Seance Murder Scenes

Good progress is being made on "At the Villa Rose," the screen adaptation of the A. E. W. Mason book, which is temporarily occupying the Rock Studios.

Exciting scenes showing a murder at a spiritualist seance have been shot, with a hooded murderer creeping to his victim in an almost supernatural darkness relieved only by dim crystal of light on the "spirit's" table.

Ruth Maitland, who plays Madame Dauvray, the rich widow whose jewels bring her to her death, was the victim, and other players in these scenes were Judy Kelly, Antoinette Cellier, Martita Hunt and Peter Murray-Hill.

Walter Summers is directing, with Claud Friese-Greene at the camera.

KING CONCLUDES AT BEACONSFIELD

"FACE AT THE WINDOW" THE FORERUNNER OF OTHERS

Shooting for "The Face at the Window," George King's latest Tod Slaughter picture—which he is producing at Beaconsfield for British Lion release—continued at a steady pace last week and concluded on Saturday.

Wednesday's programme was accelerated slightly to enable Leonard Henry, who has an important rôle as a chef, to fulfil other engagements, but the long series of murders and hectic moments went off to schedule.

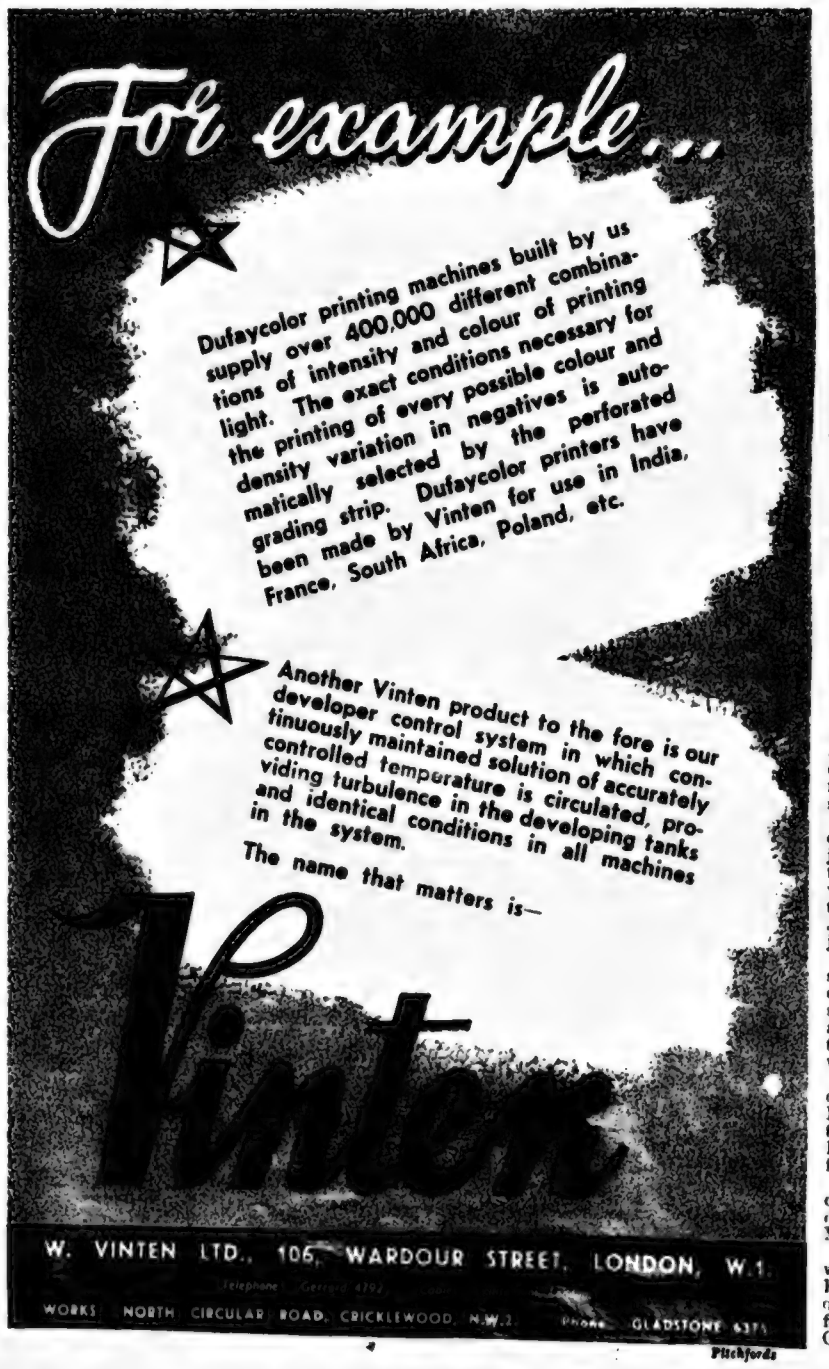
The last scene of the picture was a dramatic escape by John Warwick and Marjorie Taylor from a burning apache den with the aid of knotted curtains, lowered from a window. They thus evade the clutches of the dreaded "Wolf," who has designs on John's life and not merely on Marjorie's jewellery.

Considerable attention has been given the settings to ensure the authentic atmosphere of the year 1850 and the equipment for one scene in particular—a laboratory where an attempt is made to bring a dead man back to life—would have made Faraday's mouth water.

Supporting Tod Slaughter, who is, of course, the villain, are John Warwick and Marjorie Taylor, supplying the love interest, Aubrey Mallalieu, Billy Shine and Harry Terry as "The Face"—and what a face!

Hone Glendining was in charge of the cameras, Harold Richmond carried out duties as production manager and Hal Macon was the assistant director.

At the end of shooting, the entire unit was entertained by Mr. and Mrs. George King, who thanked them for their co-operation and assured them that Beaconsfield would be the scene of many more George King productions in the near future.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NEW STUDIO LIGHTING UNITS FROM G.E.C.

A 2-kw. Effect Illuminator

OVERHEAD REFLECTOR BANK

A VAST amount of patient research has gone to the design of lighting equipment for the many phases of industrial and commercial photography.

The invaluable contribution which the lighting experts make to the progress of photography is exemplified by the comprehensive range of equipment suitable for all modern production purposes, just announced by the General Electric Co., Ltd., whose engineers have opened up new possibilities for photography, ensuring excellent reproduction under all circumstances and a number of "effects" hitherto unobtainable.

New Apparatus

Several interesting types of projector and other lighting apparatus for studios are included in the new range of G.E.C. photographic equipment. Among these is an interesting 2-kw. studio effect illuminator.

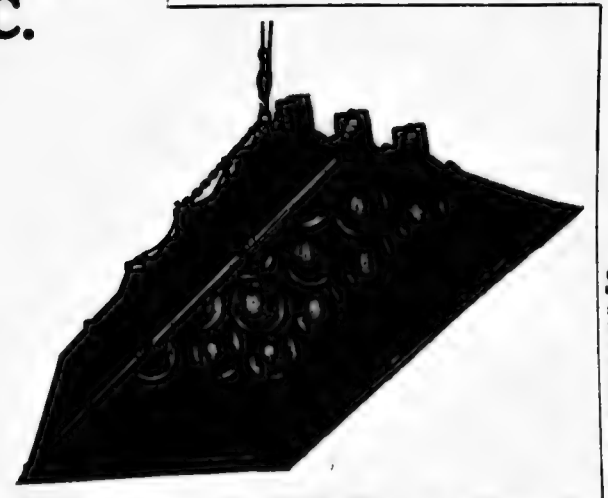
This unit, designed for general set illumination, can be focussed at a distance of 10 ft. from a small spot 18 in. in diameter to one of 8 ft. diameter, with single hard shadows for effect purposes. The optical arrangement includes a 10 in. prismatic plate spotting lens of special formation, mounted in a spun copper ring; the risers of the prisms are blackened to prevent spill light. The lamp carriage, on which is mounted a patent bi-post lampholder and spheroidal backing mirror, can be focussed by a single collapsible handle at the rear. It is designed to accommodate either a 1-kw. or 2-kw. flat grid filament bi-post studio projector lamp.

Two types of spheroidal mirrors are available for use with this unit—one being of optically-ground heavy-gauge glass with exceptionally heavy silvering, and the other ground copper heavy gauge, rhodium plated. The mirror is mounted on a pre-focussing base, so that when it is supplied no further adjustment is required.

Sound Mechanical Job

Mechanically, the unit is built upon two aluminium castings, and is hinged about the horizontal axis of the lens. When opened it gives complete access to the interior, thus facilitating the cleaning of the mirror or replacement of the lamp. The lens is located by two slots in the lower section of the unit. It is held rigid when the unit is closed, but can be instantly removed when it is open.

A double-pole mica mounted switch is built into the rear, and connection is made by a two-pin pistol grip holder fitted with a side earthing strap. Thus the unit may be connected to a three-wire system, and the entire unit can be earthed. A countersunk ring is fitted in the front for hoisting purposes, and the complete housing is mounted on a single tubular fixed steel cradle, clamped by a large hand-wheel at one side.



G.E.C. studio overhead reflector unit, arranged to accommodate twelve 1,500 watt OSRAM lamps.

The weight of the unit, complete with lamp, is only 40 lb.

Overhead Reflector Unit

Another interesting item of equipment for the studio is an overhead reflector unit. This is constructed of sheet aluminium, strengthened with metal sections, and is designed to accommodate twelve 1,500 watt Osram lamps, having an average life of 1,000 hours. The lampholders are set at an angle, so that the lamps are vertical when the reflector is tilted at an angle of 30 degrees. There are separate double-row fuses which serve as isolating links, when desired, for each of the three rows of lamps.

Photographic Equipment

Many new items of equipment have been evolved for general photographic studio work. There is a studio projector, incorporating a 12 in. square prismatic plate lens, which is housed in a solidly constructed body built up of aluminium castings.

This unit is designed to incorporate a 2 kw. filament lamp, backed by a spheroidal mirror mounted in cast aluminium rings.

This projector is designed for widespread flooding of high, even intensity; it produces a spread 12 ft. in diameter at a distance of only 10 ft. It can be mounted on a light collapsible tripod with a single tube extension, elevated by a self-sustaining winch, or on a fixed tubular tripod. Both stands are mounted on rubber-tyred castors.

Two broadside reflectors have been designed for general floodlighting. One accommodates a 1,000 or 1,500 watt tungsten filament lamp and the other can be equipped with two lamps of similar wattage. The reflector unit in each case is of polished aluminium, and is fitted with a double telescopic stand on a heavy base mounted on tyred castors. The reflector is tilted by means of a locking quadrant. A double-pole 20 amp. ironclad switch is fitted at the rear and a detachable diffusing glass screen is supplied. The reflector can be removed from the stand and mounted on the base for foot lighting.

CENTRAL CASTING AGENCY

WELCOMED BY EMPLOYERS' FEDERATION

The establishment by the United Castings Offices, Ltd., of a central casting agency for crowds and small parts in receipt of salaries not exceeding two guineas a day and the reduction of commission chargeable from 10 per cent. to 5 per cent., has received the approval of the Film Production Employers' Federation.

Capt. Richard Norton, the chairman of the Federation, and an executive director of D. and P. Studios, Ltd., says that the Executive Committee of the Federation feel that this arrangement will be a source of considerable satisfaction both to the unions which look after the interests of crowd artistes and to the crowd artistes themselves, and we welcome your proposals.

The Executive Committee, he added, also appreciate the efforts made by the F.A.A., who have strenuously worked on behalf of crowd artistes for a reduction of the commission chargeable.

"JAMAICA INN"

A candid camera shot of Charles Laughton and Jeanne de Casalis being directed by Alfred Hitchcock in the new Pommer-Laughton production JAMAICA INN. The script girl, Peggy McClafferty, is seen checking the dialogue. Charles Laughton appears as the Squire and Jeanne de Casalis is a guest at the Squire's house.

Economies Resulting From Use of Agfa Superpan

CURRENT COSTS CUT BY 50 PER CENT.

Newsreel Benefits

SOME months ago I mentioned that the electricians at the A.B.P.C. Studios had substituted 1-kw. bi-post lamps in the 2-kw. units which will also take the new 1½-kw. rated lamps, owing to the increased speed of the newly introduced Agfa Superpan stock. Technical details of this stock now available confirm that it is just about twice as fast as the stock formerly handled under that name. Furthermore, the red sensitivity is slightly less than that of the Pankine Type H, giving an improved colour rendering.

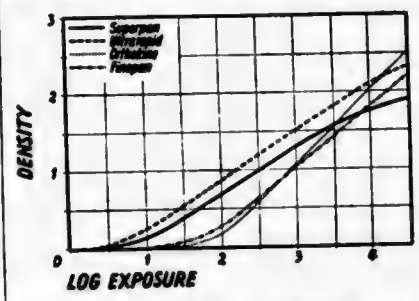
Newsreel cameramen have also been impressed by the capabilities of Agfa Ultrarapid, which is again twice as fast, or four times as fast as Pankine H. The comparison of the two new stocks is shown in the curves reproduced, taken in artificial light, and showing the factor of just about 2 between the two curves (log 2 = 0.3 approx.). Curves made by daylight show a slightly greater difference.

The new Superpan fully retains its fineness of grain and keeping qualities, its greater speed having apparently been obtained by an increase in the steepness of the curve, so giving rather more brilliant results, while shadow detail is assured by the short toe. The increased speed of Ultrarapid has necessitated some sacrifice of resolution, for which reason it is not recommended for use in the studio; for newsreel and slow-motion work, however, where exposure often presents difficulties, it is ideally suited.

The comparison of the speeds of Agfa stocks in various lights, given in the following Table, is of interest:—

	Daylight.	White Carbon.	Nitralight.
Pankine H ...	1	1	1
Superpan, old	1	1	0.8
Superpan, new	2	1.5-2	1.5
Ultrarapid ...	4	4	4

Of the other two stocks whose curves are reproduced, Orthokine is a stock with a low red sensitivity, intended for outdoor



work. Finopan is a fine-grain stock, specially developed for background work, and giving, as shown by its curve, brilliant images, with the smallest possible grain size.

Agfa negative stocks are supplied in 400-ft. and 1,000-ft. rolls, ready wound for various types of cameras.

R. H. C.

"TRUNK CRIME"

FINAL SHOTS AT M. AND P. STUDIOS

Towards the end of last week the Charter Film unit, at the M. and P. Studios at Elstree, completed work on "Trunk Crime," of which John and Roy Boulting are co-producers.

The final exteriors, shot by Roy Boulting, dealt mainly with the powerful climax in which Manning Whiley, who has his first big rôle in this production, is caught trying to conceal the trunk containing a body in the marsh. On Saturday, his arrival with the grim burden was filmed at Elstree station through the good offices of the L.M.S. railway.

Then, back in the studio, where, thanks to art director Duncan Sutherland, the truly rural atmosphere of a country "pub" was captured. Great hopes are centred in a comedy sequence here. Thorley Walters, still dripping after a ducking in a dyke, arrives to get assistance, Manning Whiley, in the cottage, having threatened to shoot Barbara Everest, Eileen Bennett and himself. In the "pub" he meets some students celebrating. Walters is shivering so much that he cannot speak. The students quickly rectify this, but in their enthusiasm overprescribe for their patient, reducing him once again to speechlessness—for an entirely different reason!

This sequence was probably the most popular of the whole picture with the unit. Being the last scene, the Boulting brothers decided to use genuine props. When at Roy's cry of "It's in the can, boys," the whole unit gathered about the counter to clear up the unwanted props.

Both the Boultings are extremely confident over the rushes and there is a general feeling that in Manning Whiley Britain may have another strong dramatic actor. Other members of the cast: Barbara Everest, as a middle-aged, understanding woman; Eileen Bennett, in the rôle of Eve, her young niece; and Michael Drake, who plays Grierson, who narrowly misses death in the trunk; are said to put up fine performances.

Cameras were supervised by D. P. Cooper, who had working with him his son Wilky. "Trunk Crime," the Boultings' second production, is to be released through Anglo-American Film.

Barry Mackay, British film star, has been presented by 200 film editors of American national papers with the "Blue Ribbon Award" for the performance in his first Hollywood film, "Christmas Carol."

Elaborate "Jamaica Inn" Sets

CORNWALL REPRODUCED AT ELSTREE

During the week the "Jamaica Inn" unit working at Elstree have been filming one of the largest sets yet screened in a studio. Designed by Tom Morahan, art director on the picture, it is a full-sized reconstruction of Falmouth Harbour, as it appeared over a hundred years ago. A full-sized sailing vessel of the period has also to be constructed, and with 300 extras dressed as fishermen, sailors, soldiers and passengers, the set presented a picturesquely colourful and animated scene.

One of the final incidents in the picture takes place on this particular set where Charles Laughton, as the "Squire," drives up in his coach with the kidnapped Maureen O'Hara and hustles her on board the French packet. A troop of cavalry headed by Robert Newton ride into the scene and just succeed in capturing the "Squire" as the boat is leaving. Laughton attempts to escape by climbing the rigging, and finally, hemmed in by his pursuers, dives to his death from the top of the mast.

On completion of these sequences Alfred Hitchcock will film close-up shots of the wreck scenes, on one of the most elaborate sets yet constructed. This set has been built on the back lot at Elstree, but long shots of these storm scenes will be taken in an actual storm down in Cornwall. The wreck sequence should require about a week to complete and will be filmed entirely at night. A huge cement tank has been dug in the studio grounds, and on it a full-sized sailing vessel fast on the rocks has been built. The set is complete with rocks and 60 ft. high cliffs, while 8,000 gallons of water released from 60-ft. towers, down steep shoots will sweep huge waves over the doomed ship.

In addition to Charles Laughton and Maureen O'Hara, the cast of "Jamaica Inn" includes Leslie Banks, Emlyn Williams, Robert Newton, Marie Ney, Wylie Watson, Jeanne de Casalis, Basil Radford, Morland Graham, Stephen Haggard, Mervyn Johns, John Longden, Horace Hodges, Hay Petrie, Bromley Davenport, George Curzon and a host of equally well-known players.

The picture is being produced by Erich Pommer and is based on the novel by Daphne du Maurier with Alfred Hitchcock directing. Sydney Gilliat and Joan Harrison are responsible for the screen play, and additional dialogue is by J. B. Priestley.

Cutting-Room Equipment

Andrew Hyslop's Range

Messrs. Andrew Hyslop and Co., Ltd., kinematograph engineers, situated at Carlisle Road, N.W.9, have an efficient and modern plant engaged in the manufacture of the company's own lines of cutting-room equipment: The "Parfait" flat table rewinder, the Hyslop film splicer suitable for standard and sub-standard stock; the Hyslop four-film synchronous rewinder, and the Hyslop film measurer.

Besides manufacturing and marketing the above articles, the company undertakes the design and manufacture of special and experimental equipment to client's own requirements.

Such work has in the past included developing, fixing and drying plant, camera gear-box drives, and sound and picture reproducing apparatus for editing purposes.

"ZOO IN SPRING"

NEWMAN'S NEW TYPE ANIMAL FILM

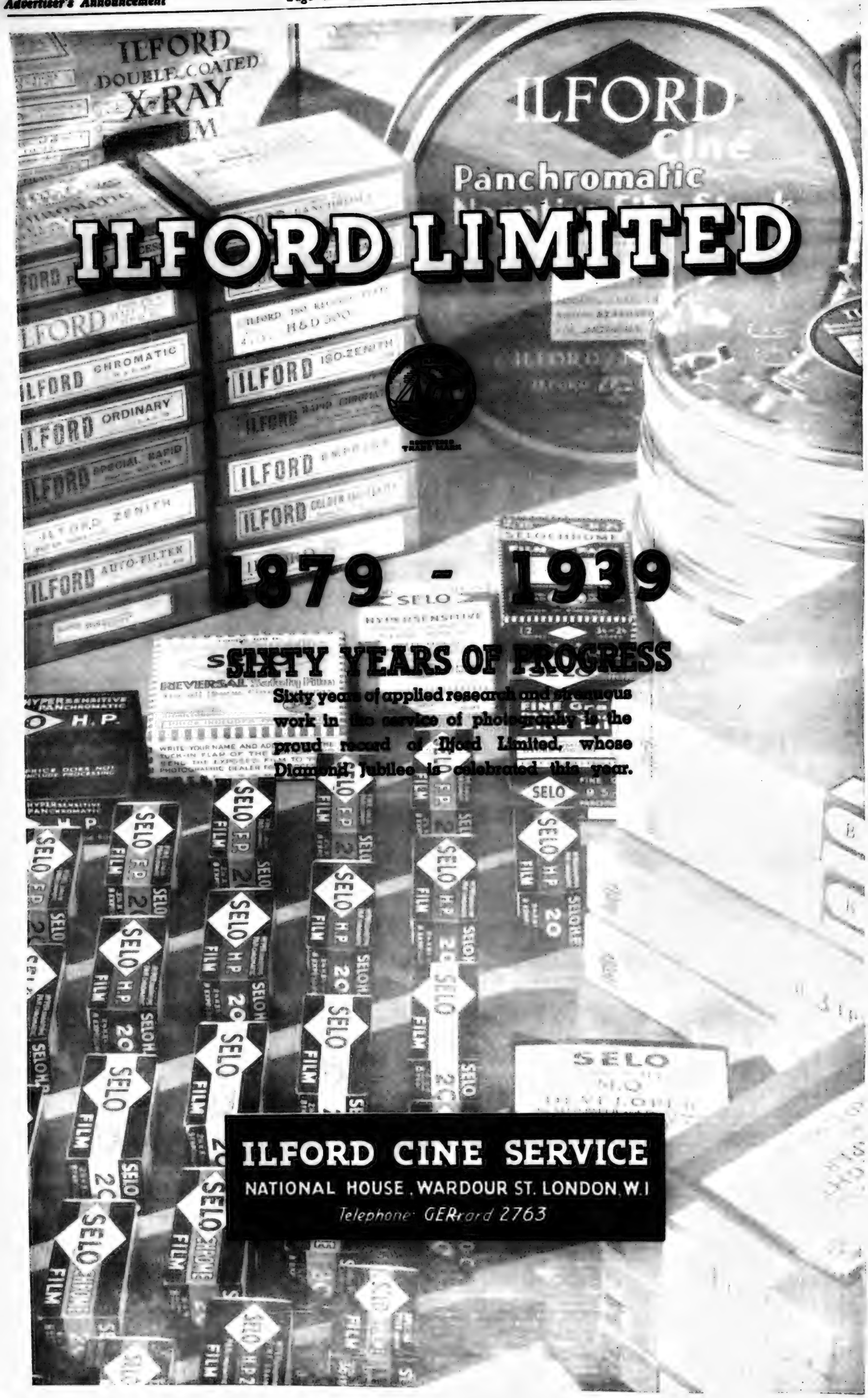
Having produced animal films for nearly 15 years and realising the inevitable limitations of this type of subject, after 10 months' preparation Widgey Newman has announced "Zoo in Spring," which, he says, will not be "just another animal film."

Facilities hitherto unobtainable have been granted to make this picture.

"Zoo in Spring" will have a story. The story of the miracle of the country's annual rebirth. From a scenario by Joan Newman, F.Z.S., "Zoo in Spring" will be photographed by John Miller and personally directed by Widgey R. Newman.

In certain cases it will be necessary for the entire unit to wear a completely sterilised operating-theatre apparel to protect the valuable animals from catching a human cold, which could so soon prove fatal to the lower forms of life.

The British Library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Youth's Choice of Pictures

TECHNICAL AWARD NOMINATIONS

New! R.P.S. Service

LAST week's broadcast of the B.B.C. "Under Twenty" club was devoted to the kinema. Robert Stevenson, the director, was a guest, and many interesting points were discussed, one of the debaters being E. R. Tobitt, a young man whose comments on technical matters have several times found the light of print in the IDEAL KINEMA.

THE club proved itself unrepresentative of the man in the street, by the habit of the majority of choosing their film entertainment by the name of the director. The more popular attitude was represented by "Connie," a north-country girl, who frankly disliked documentary and educational films, and asked only for stars and entertainment value. Most of the speakers had no objection to costume films, but the detail must be historically correct.

AN interesting distinction was made in regard to the suggestion that films should show everyday people; Mr. Stevenson emphasised that these everyday people must, as in Hitchcock's films, be shown in far from everyday circumstances. One of the speakers who worked in the mail trains confessed himself quite uninterested in "Night Mail."

A FILM to be successful must, it was pointed out, appeal to seven million people in this country. Films with an intellectual message did not pay; yet, insisted Mr. Stevenson, it was unwise to underestimate the intelligence of audiences—90 per cent. of films were bad because the producer had tried to give the public what he (the producer) thought they wanted. Asked whether stage experience was necessary for the aspiring actor or actress, Mr. Stevenson pointed out that a film cost £100 an hour to make, and the director could not waste time teaching people to act.

TEN nominations have been received by the U.S. Academy of Motion Picture Arts and Sciences for the Academy Award for Achievement in Sound Recording. The subjects are "Army Girl" (Republic), "Cowboy and the Lady" (U.A.), "Four Daughters" (Warner), "If I Were King" (Paramount), "Merrily We Live" (Hal Roach), "Suez" (20th-Fox), "Sweethearts" (M-G-M), "That Certain Age" (Universal), "Vivacious Lady" (RKO-Radio), and "You Can't Take It With You" (Columbia).

EACH picture has been seen by the Award Committee and a special final meeting was due to be held on Tuesday last, following a run-through of 1,000 ft. of each picture to refresh memories.

NOMINATIONS for the Award for Achievement in Art Direction are: "Adventures of Robin Hood" (Warner), "Adventures of Tom Sawyer" (U.A.), "Alexander's Rag-time Band" (20th-Fox), "Algiers" (U.A.), "Carefree" (RKO-Radio), "Goldwyn Follies" (U.A.), "Holiday" (Columbia), "If I Were King" (Paramount), "Mad About Music" (Universal), "Marie Antoinette" (M-G-M), and "Merrily We Live" (Hal Roach).

THE Film Editing Award Committee judged the following: "Robin Hood" (Warner), "Alexander's Rag-time Band" (20th-Fox), "The Great Waltz" (M-G-M), "Test Pilot" (M-G-M) and "You Can't Take It With You" (Columbia).

IN no realm of scientific endeavour have so many exaggerated statements been made regarding so-called inventions as in photography. Especially in the colour field this has been very marked, and thus the institution by the Royal Photographic Society of a new service for newspaper editors, designed to check inaccuracies in the Press, is definitely to be welcomed.

THE R.P.S. has appointed a panel of experts to whom any inquiry may be immediately referred, and it is hoped by these means to bring the imaginative ideas of inventors, embellished by some aspiring but not understanding journalist, hard against the scientific equipment of the photographic expert who will state what is probable and what impossible in the story submitted to the editor. An exciting headline may be missed, but a very useful function in preventing inaccuracies will be performed.

BY the way, a large increase in R.P.S. membership has taken place during the last 14 months. Five hundred members were admitted last year, and already this year a further increase of over 80 is recorded.

J. BENSON.

TO-NIGHT'S FIGHT

From Camera to Screen

Three television cameras will be used by the B.B.C. to-night (Thursday) for the Boon-Danahar fight—one giving a full-length of the boxers as they move about in the ring, another giving a view of the ring and ringside seats, and the third a close-up of the fighters. There will also be a fourth camera installed in one of the dressing-rooms, where Boon and Danahar will be interviewed before and after the fight. As already stated, the pictures will be received on huge screens at the Marble Arch Pavilion and the Tatler Theatre.

The television broadcast will be relayed from Harringay and transmitted from the Alexandra Palace, picked up on the kinema aerials, and reproduced by means of a new type double projector apparatus developed by Baird Television, Ltd.

The image is reproduced as an extremely brilliant picture—about 5 in. square—on the base of a 60,000-volt cathode ray tube, and this picture is finally projected direct on to the kinema screen.

ENCOURAGEMENT AND DISAPPOINTMENT AT GUILD ANNUAL MEETING

Circuit and C.E.A. Recognition

"PROJECTIONIST NOT A MERE MACHINE-MINDER"

LAPSED courts and subscriptions in arrears were among the disappointing features of the Guild of Projectionists' annual meeting on Sunday last, held at the Forum, Villiers Street, by courtesy of C. J. Wakeling. Membership has, however, increased in London, juniors numbering a hundred. Previous officers were re-elected.

The minutes of last year's meeting were adopted, on the proposal of F. Thearle, seconded by E. Judd.

In submitting the accounts, Mr. Woods again referred to criticisms on the part of the auditors as to the manner in which certain Courts presented their accounts. The revenue account showed a total of £666 in subscriptions; London remains by far the largest Court, with a subscription income of £259. Expenditure of the Courts totalled £224; after deduction of headquarters expenses—including £55 for the correspondence course and £20 loss on the *Journal*—a sum of £5 15s., representing excess of income over expenditure, was carried to the balance sheet.

The Council's Report

The report of the Council, submitted by Mr. Woods, referred to the many incidents during the year that had affected the Guild. The year had brought forth the correspondence course, and also the junior membership scheme; in London junior membership had reached a hundred, but in the provincial Courts it had been received with mixed feelings, and juniors were few.

Last April's strike, notwithstanding the difficult situation created, helped Guild membership, despite the fact that the Guild remained neutral. Projectionists were, however, involved in a series of circumstances, which resulted in a loss of members.

Reverting to the balance sheet, S. T. Perry, the President, pointed out that the accounts were to last June only, and asserted that the loss shown on the *Journal* had been since wiped out.

Replying to a number of inquiries as to Court accounts, Mr. Woods stated that in many cases subscriptions had been allowed to get in arrears. Mr. Hopkins (Huddersfield) pointed out that his Court, although small, had a large income and small expenditure; he asked for details of the expenditure of other Courts. H. B. Smith, the vice-president (Liverpool), pointed out that his Court also carried the expenses of the vice-presidency. W. V. de Wan, London Court secretary, referred to the good position of the London accounts, the paying membership of which was 190.

In reply to W. Missen, Mr. Woods stated that provincial Courts had been asked to send only one National Council delegate, to save travelling expenses; and that Huddersfield, Teeside, Nottingham, Birmingham and Liverpool were represented at the present meeting. The only active Courts not represented were Bradford and Manchester.

The accounts and report were adopted, on the proposal of F. Thearle, seconded by F. G. Humberstone. On the proposal of Mr. Thearle, seconded by F. Bryant, the present auditors were reappointed.

The meeting was then addressed by the President, who expressed disappointment at the small attendance, particularly of London members. Headquarters, he said, were doing all they could to make the current year a more impressive one than the past, proof of which would, he hinted, be found in the next issue of the *Journal*.

The Vice-president, giving thanks for the support of members during the past year, asserted that the projectionist was never in greater danger of being classified as a machine-minder. The only organisation that can parry that tendency was the Guild.

Provincial Apathy

The General Secretary supported these views, but expressed his disappointment at the fact that in the provinces membership had fallen so greatly; a number of Courts have practically gone out of existence through lack of membership. The consoling fact is a definite increase in London and the South; he hoped that, as in the case of Birmingham three years ago, this lack of support was only a temporary phase.

He and the president were going down to St. Austell next Sunday, where K. C. Johnson, late of the London Court, had been very active, and had acquired a membership of 21. Ratification as a Cornish Court would then take place. Furthermore, a meeting was being held that day (last Sunday) at Weymouth, with the object of gaining Guild members.

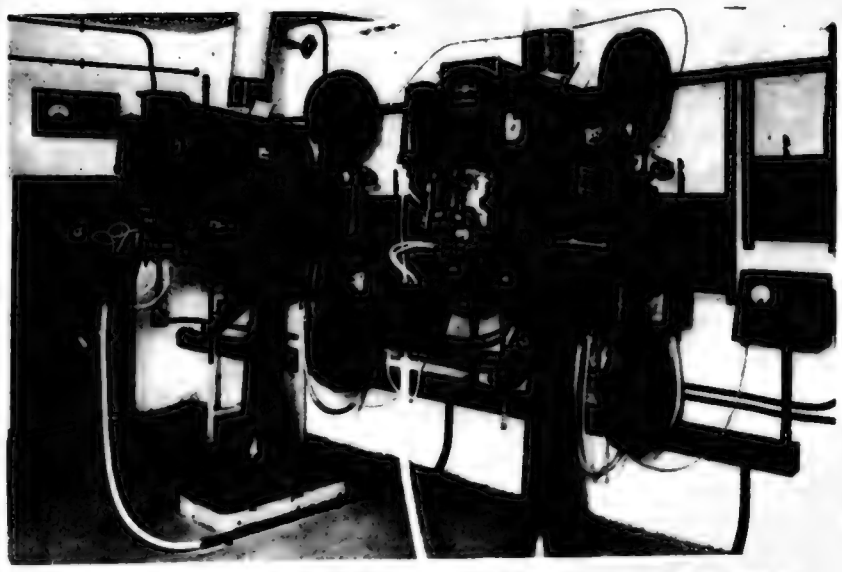
C,E.A. Recognition

The time was coming when the Guild might be recognised by the C.E.A., or by one or two of the larger circuits, which might well lead to some system of classification and qualification of projectionists, since this would be the sole purpose for which the Guild would be recognised. Difficulty would then arise as to the position of those members who had dropped out and might wish to come back; it would be unfair to penalise those members who had continued to pay their subscriptions by welcoming back to membership those who had lost their enthusiasm.

Referring to the educational courses, Mr. Woods admitted that he had been frankly disappointed at the numbers who had sent in their answers. From a total of 114 who had sent in answers to the first lesson, numbers had dropped for the later lessons. The examination of these answers and the award of percentage marks by experienced examiners was the only method open to headquarters to assess the ability of mem-

Continued on page 50

THIS WEEK'S PROJECTION ROOM



Kalee projectors and RCA sound apparatus are installed in the Arun, Arundel, the recently opened 460-seat kinema of the Rickenya circuit

SHIP CARBONS

KALEE SEATING

A Correction

Through an unfortunate misunderstanding it was stated in last week's KINE. that C. J. Treleaven upon taking up his appointment with Kalee, Ltd., assumed control of the furnishing and seating department.

As is well known, Kalee, Ltd., some years back entered into close association with Pixtons, Ltd., the old-established firm of seating manufacturers, and thereby had at their disposal one of the most completely equipped and organised factories of this type in existence.

H. P. Dawson, the managing director of Pixtons, is well known throughout the Trade for his unique experience in the direction of theatre seating and this experience is, therefore, at the disposal of all who purchase their seating requirements whether through the Kalee organisation or through Pixtons, Ltd.

The KINE. takes this opportunity of expressing regret to Mr. Dawson for having inadvertently confused the functions of what are two separate and distinct departments.

"TASTEFUL" PUBLICITY IN LICHFIELD

Baker Makes Special "Robin Hood" Cakes

WIDESPREAD interest was aroused in Lichfield by A. L. Tovey, when, to advertise "The Adventures of Robin Hood" (First National) at the Hippodrome, he persuaded Garratts, Ltd., the local bakers who execute business within a wide radius of the kinema, to offer for sale special "Robin Hood"—or Nottingham Farl—cakes. This new line, which was offered for sale in all the retail shops over a wide area and proved a "best-seller," was announced to the public in a large advertisement incorporated in a composite page of the local Press.

Further publicity was attached to the cake, and consequently the film, when half a dozen of the tasteful delicacies were offered as prizes in a novel competition run in conjunction with a local newspaper.

Supporting this item Mr. Tovey contacted the Lichfield branch of Woolworth's, who featured Snowfire toilet preparations in their window, with large-size cut-outs of Errol Flynn, stills and posters. In the kinema, period atmosphere was created by an impressive display, and members of the staff dressed as Robin Hood, Friar Tuck and Maid Marian.

MARY MORRIS VISITS WORTHING

George Stevens' Enterprise

As one of the high spots in his publicity campaign for "Prison Without Bars" (U.A.), George Stevens, of the Odeon, Worthing, focused on the personal appearance of Mary Morris, who figures in the film. The Odeon was dressed especially for the visit, and Miss Morris's actual appearance on the stage was signalised by the presentation from the Odeon staff of a make-up mirror for studio use.

Mansfield's music salon featured a full window display assisted by coloured stills, while local Press facilities were fully extended. The *Worthing Journal* carried a full page pictorial announcement with details of the film story and cast, and the *Gazette* and *Herald* contained special columns and display advertisements, together with editorial comment.

WORKSOP WHIST DRIVE

During the showing of "Boy from Barnardo's" (M-G-M), G. A. Edington, at the Regal, Worksop, was fortunate in enlisting the aid of the Barnardo's Helpers League. With their co-operation he arranged a successful whist drive in the theatre's café to coincide with the film's presentation. The proceeds were donated to Dr. Barnardo's Homes.

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CONTRAST THEME IN BOLTON

Patrons approaching the box offices of the Odeon, Bolton, several weeks before the playdate of PYGMALION (G.F.D.), were reminded of the theme of the Shaw story by this clever adaptation originated by John Specterman, director of publicity, General Films, and G. L. Abercrombie

"PYGMALION" IN THE PROVINCES

Patrons Travel Free at Hounslow

LOCAL DEALER LOANS FLEET OF CARS

A TIE-UP with the local agents for Standard cars was the highlight of a successful campaign organised by manager Burns for the concurrent run of "Pygmalion" (G.F.D.) at the Ambassadors and Dominion Cinemas, Hounslow.

During the week prior to the screening, displays were made in all the agents' showrooms, and it was announced that a number of cars would be at the service of patrons during the week of presentation. To add further interest to this boost, Mr. Burns was able to borrow the scale-model one-seater miniature car which received considerable publicity in the national Press as the result of its appearance with the floor show at Grosvenor House on New Year's Eve.

Street parades of Standard cars bearing banners concerning the film, headed by the miniature motor-car, created a great deal of interest. Hundreds of patrons availed themselves of the offer to be driven to the kinema, and on some nights the fleet of cars had to be augmented.

MARGATE

Posies Presented to Lady Kinemagoers

A stunt which, apart from delighting lady patrons, proved beneficial to a local charity, was operated with distinguished success by H. Clifton for "Pygmalion" (G.F.D.) at the Regal, Margate. Lady patrons entering the foyer were presented with posies by a flowergirl dressed as Eliza Doolittle and invariably the small gifts were acknowledged with contributions to a collecting-box set up at her side, in aid of the Mayoress's Distress Fund.

Fine advance publicity was secured by Mr. Clifton, who wrote to a number of important personages connected with "Pygmalion" for their views on the film. Telegrams from Wendy Hiller, Marie Lohr, Violet Vanbrugh, Esme Percy, the Hon. Anthony Asquith, Louis Levy, and Gabriel Pascal were read to patrons and exhibited in the foyer, together with a reply from G. Bernard Shaw, which read: "Don't bore the audiences with such nonsense, get on with the film! It will do the job."

Outside the Regal, pedestrians were amused to see a regular fruit vendor exhibiting on his barrow a large poster worded: "I'm no flower-girl—not . . . likely! See 'Pygmalion.'"

SOUTHALL

Life-like Scena in Odeon's Vestibule

J. S. Sutherland, of the Odeon, Southall, arranged a foyer scena plugging the flowergirl angle as the principal feature of his campaign for "Pygmalion" (G.F.D.).

Central position was given to full-size cut-out figures of Leslie Howard and Wendy Hiller—the latter dressed in flowergirl costume—with a background representing a London street and floral effects to complete the lay-out. The leading booksellers in the town backed up the foyer show with displays of the book, stills and announcements in their windows.

DEAL

Transformation Illusion on Kinema's Stage

The transformation of a dustman's daughter to a duchess was successfully captured by C. S. Burgon in his "Pygmalion" (G.F.D.) publicity at the Odeon, Deal. Three weeks before playdate, the film was announced by teaser advertisements in the local Press playing on the now famous phrase: "Not . . . likely." National Press reports on the film were displayed in the vestibule, which carried a bold streamer 15 ft. by 4 ft. by 3 ft. deep heralding the date of presentation. Fine results were recorded from circulating all local institutions.

As the week of screening approached, a colourful tableau was staged in the vestibule with the aid of two wax figures, one dressed as a duchess and the other, which bore striking facial resemblance to Wendy Hiller, clothed as a flowergirl. Bi-coloured lighting, white for the duchess and green for the flower-seller, increased the pulling power of the display.

On the stage, a week before the playdate the theme of the film's plot was illustrated to audiences by a clever illusion demonstrating the transformation. Picked out by spotlights was a giant book of "Pygmalion," which, when opened by Mr. Burgon revealed a flowergirl, who, by skilful arrangement, changed to a duchess after several pages were turned.

During the actual play week, a large moving display in the vestibule attracted the attention of pedestrians passing the kinema, and a public-address van advised shoppers of the programme. Co-operation with local libraries resulted in displays of Shaw books, and advertising in the Press was increased.

SOUTHEND

Local Girls Contribute to Prize-Winning Effort

The exploitation launched by G. E. Dunning, of the Astoria, Southend, for "Pygmalion" has been acknowledged by General Film Distributors, Ltd., with the presentation of a cheque and a certificate of showmanship.

With the co-operation of local newspapers he organised a competition requesting women readers to answer the following question in not more than 100 words: "If an opportunity came your way to be a duchess for a night, would the memory of that one glorious event compensate you for the disappointment of having to return to 'the daily round and common task,' or would the experience make you forever discontented with your present lot?" This "flowergirl *v.* duchess" stunt created enormous interest and publicity for the film.

During the run of the competition, the transformation scheme of Eliza Doolittle was boosted by two local girls, who appeared at the kinema in contrasting outfits. At intervals they appeared in the vestibule to heighten the effect of a colourful display of clothing and furniture.

CAMBERLEY

Usherette Tours Town as Flower Girl

A most successful street stunt, backed by a teaser campaign in the foyer, was put over by S. J. Channing to boost the screening of "Pygmalion" (G.F.D.) at the Regal, Camberley.

One of the theatre usherettes was attired in cockney flower girl costume exactly as worn by Wendy Hiller in the earlier sequences of the film, and with a basket of flowers on her arm the girl paraded the main streets of the town. At various crowded sections of the main shopping centre she stood in the gutter, and so realistic was the poise and make-up that many passers-by mistook her for a genuine flower seller; many even stopped to purchase flowers. As a result the film received a fine boost, with a direct influence on the box office takings.

The foyer "teasers" took the form of large targets with various phrases written to link-up with the now famous phrase "Not — likely."

NEWCASTLE

Competition Featured in Combined Effort

Interest was fostered in the screening of "Pygmalion" (G.F.D.) at the Essoldo and the Paramount Cinemas, Newcastle, with an unusual contest in which patrons had to reply to a question in nine words.

Competitors were asked to answer the question: "Would you like to be famous, if only for one night?" The answer had to be given using for the initials of each word letters contained in the word "Pygmalion." The first prize was £10, with a number of consolation awards.

"PYGMALION" BALL IN NOTTINGHAM

D. W. Rattee Cashes-in with Industries' Dance

THE outstanding success of the four-page Press supplement he issued for "Sixty Glorious Years" a short while ago influenced Douglas W. Rattee to repeat this attractive form of approach for "Pygmalion" (G.F.D.) at the Ritz, Nottingham. On the Thursday prior to the Monday of showing, the *Nottingham Evening News* contained a well-laid-out four-page supplement embracing editorial and illustrations of the film and local trader announcements worded in an appropriate manner.

The newspaper has a circulation of 65,000, but in addition to this wide field, 5,000 extra copies were handed to patrons leaving the kinema. Further outside publicity was gained before the play-date with seven window displays, each bearing on the transformation theme, which were retained during the two weeks of screening.

Perhaps one of the biggest features of the campaign was a "Pygmalion" ball, held at the Palais de Danse in conjunction with the Nottingham Lace and Textile industries. During the event prizes were awarded to the people most resembling Wendy Hiller and Leslie Howard, and the great amount of publicity which resulted acted as a fine impetus to business for the second week's screening.

In addition to capitalising with the actual ball, this tie-up enabled Mr. Rattee to exhibit publicity material in 25 workshops and factories. The local Press carried large editorial write-ups of the event.

Special contents bills worded "Censored, Not B— Likely" were issued by the *Nottingham Evening News*.

PORTSMOUTH

Restaurants Supplied with Serviette Throwaways

"Pygmalion" (G.F.D.) was greeted in advance of its play-date at the Odeon, Portsmouth, with beneficial "word-of-mouth" publicity as a result of Patrick Reed's decision, with the aid of Sidney Webb, of the Southsea Odeon, to hold a special preview for local dignitaries.

Everybody visiting local hotels, restaurants, cafés and snack bars a week before the scheduled screening were informed of the presentation by over-printed serviettes, a method of approach which was followed up a week later with similar throwaways bearing revised wording.

At Portsmouth's only road entrance at Ports Bridge, underneath the city's electric sign, "Welcome to Southsea," posters were prominently displayed with the injunction "See 'Pygmalion' before you leave."

A novel recording of a supposed conversation between Patrick Reed and Wendy Hiller delighted Odeon patrons, for during the relation of an incident at the Pinewood Studios, when Miss Hiller's impersonator was explaining how the "Not b— likely' sequence was filmed, Mr. Reed interrupted to stop the use of the word, much to the amusement of everyone.

KETTERING

Flower Girl and Duchess Tableau on Stage

A well-produced stage tableau was the highlight of the "Pygmalion" exploitation carried out at the Odeon, Kettering, by A. Brett, whose efforts have been acknowledged by General Films with the presentation of a cheque and certificate of showmanship.

The tableau was presented first of all with closed tabs dominated by a banner worded: "From flowergirl to duchess," and illuminated only with a central spot. As the curtains opened, the spot picked out a portrait of Leslie Howard, garlanded with flowers. This formed the sole object until special coloured lighting was brought into play to reveal the cashier as a duchess and an usherette as the flowergirl.

A similar theme was embodied in a colourful lobby display constructed of scrap-wood and essex-board.

Mr. Brett distributed 2,000 overprinted wage envelopes to factories in Kettering and district.

NORWICH

"Two-sided Girl" Tours Town in Brougham}

H. F. Smith, of the Carlton, and Sam Newberry, of the Odeon, joined forces to herald the presentation of "Pygmalion" (G.F.D.) in Norwich.

Realising that the main medium for publicity in that city is the Press, they started their campaign three weeks before playing date with intriguing teasers. During the week prior to showing, large solus positions were taken in all the local papers.

A tie-up was effected with a local firm of costumiers, who co-operated by loaning materials for a street stunt which consisted of a brougham in which was seated a girl wearing a dual costume—that of a flower seller on one side and a duchess on the other—with banners carrying details of the film. Shoppers in the busy streets were attracted by a novel sandwichboard produced by Mr. Smith. The lower parts of the poster were constructed in such a way that when a wire was pulled the words "Who said not b . . . likely?" changed to "Wendy Hiller in 'Pygmalion' at the Carlton and Odeon."

A novel competition was run through the medium of the Carlton "Mickey Mouse Corner" in the local Press. Wendy Hiller's photograph as a flower seller was reproduced and competitors were invited to cut out the face, paste it on a piece of paper and sketch or paint around it her appearance as a duchess.

Around London with the SHOWMAN

LEWISHAM ACTIVITIES • "POWERFUL" PUBLICITY • HIDDEN TALENT

PARAMOUNT'S "STOLEN LIFE" DISPLAYS

A number of attractive displays were arranged by Paramount in the windows of West End shops and stores for the screening of STOLEN LIFE at the Plaza, W. The appealing display on the left exhibited by Hairsine, the chemists of Wardour Street, is typical of the simple but effective type of publicity secured from the series which embraced also Selfridges and Bermans, the costumiers

C. H. MANLEY has certainly brightened up the appearance of the Gaumont Palace, Lewisham, since he took charge last month, for a gala air has been given the frontage of this large house by strings of coloured fairy lamps festooned from the edges of the canopy to a point high up near the top. Inside I found the foyer lively with a mass of publicity items of all kinds, including interesting tit-bits of film and stage stars appearing at the theatre, which now presents a long programme of two features and an elaborate stage show.

Mr. Manley is retaining interest in his new Children's Club which is already 2,000 strong after only two or three weeks. A competition was organised recently in which cycles were given as prizes for the best answers to such questions as: What is the population of Lewisham? Give the numbers of the 'buses which stop outside the Palace; How old do you think the manager is? What film star, born in Sydenham, has recently gone to Hollywood? and Where is there another town named London?

"Friday Night is Celebrity Night," is another feature of the Gaumont's programme which is proving very popular. Mr. Manley told me that every week he invites a well-known person—not always connected with films—to speak to audiences. His guests so far have included June Duprez, Graham Moffat, Moore Marriott and Tamara MacInnery, a local talented young lady.

An Elephant to Remember

I found an interesting example of simple lobby publicity when I entered the Walthamstow Empire last week and came face to face with a large elephant. As the pachyderm exhibited no annoyance, I advanced with caution and discovered that it was a clever model borrowed from the London Co-operative Society as an advertisement for "Bulldog Drummond in Africa" (Paramount), which was referred to on a wood, last week for "If I Were King" (Paramount).

Almost the whole of one side wall was covered with a cloth, the central section of which showed, through a stone arch, a vista representative of a mediaeval castle hall, the remainder being divided by gothic "stone" columns into panels filled with purple draperies emblazoned with golden *fleur de lys*. The cloth was brought forward on the floor to represent stone paving, and on this stood three fine photographic cut-outs in colour, the central one of Ronald Colman in character, the others seated models of Frances Dee and Basil Rathbone as they appear in the picture. The standing representation of Colman was picked out by a powerful lantern opposite, and the whole arrangement looked very effective.

Hunting for History

Probably few of the present generation know that the Forester's, Bethnal Green, now an Odeon kinema, in a poverty-stricken district, was at one time a famous music-hall on whose stage appeared most of the giants of the heyday of variety—not forgetting Dan Leno.

This was brought forcibly to the notice of manager Ken Rowland (son of another well-known manager—E. C. H. Rowland, of the County Cinema, Sutton) when, shortly after he took over the hall, he made a tour of inspection. He came across an admission ticket on buff card, measuring about 4 in. by 6 in., carrying this legend: "Royal Forester's Palace of Varieties: Proprietor—William Lusby. A Grand Charity Entertainment, Tuesday, February 7, 1888, for the benefit of John Mannin, the well-known sculler. Open at 7 o'clock."

This historic find made Mr. Rowland eager to discover more, he has learned from the projection staff that many old tickets and programmes have been found on the premises—and destroyed. He is now wondering how to discover more of the history of the building and how to capitalise it to the advantage of the pay-box—for other means of advertising the hall are strictly limited.

"ALMOST A HONEYMOON" IN HULL

Usherette "Marries" for a Wager

A STUNT which earned widespread publicity in a national newspaper was carried out by Reynolds Roberts, of the Regis, Hull, in connection with "Almost a Honeymoon" (Pathe).

A few days prior to play-date, Mr. Roberts attended a 21st birthday party held by a member of his staff. During the party, talk turned to marriage, and the girl who was celebrating her majority announced that she had decided to be an "old maid."

Mr. Roberts laid a wager that if she could be made to realise the thrill of a wedding day she would change her mind. The wager was accepted and arrangements made for an imitation wedding.

Next day one of the male members of the kinema staff, dressed as a bridegroom and complete with car, called at the home of the girl. He was ultimately joined by the girl suitably dressed as a bride and carrying a huge bouquet.

The car, bearing a car with the words: "See 'Almost a Honeymoon' at the Regis Kinema," was driven to the front entrance of a near-by church and immediately attracted a large crowd.

Humour was added to the situation by the girl refusing to leave the car and the "bridegroom" making frantic efforts to pull her from her seat. The story of the stunt was brought to the notice of a national newspaper, which next day featured it as one of its main news stories. Display bills bearing the words: "Hull Girl 'Weds' for a Bet" were displayed all over the city by the newspaper concerned.

FASHIONS CONTRAST IN PETERBOROUGH

"Stella Dallas" at the Princess

Since his transfer to the Princess, Peterborough, C. Lester Giles has put over several successful publicity stunts which, while producing encouraging results, have had the additional quality of very low cost.

Lady shoppers were attracted to the window of the local Co-operative Society during the screening of "Stella Dallas" (U.A.), where an impressive display of ladies' wear, old and new, was backed by an artistically arranged set of stills. Cleverly-worded posters emphasised the film's presentation.

Marks and Spencers tied-up with the Princess for the first time to announce "The Return of the Scarlet Pimpernel" (U.A.), and displayed prominently three large display boards each carrying slogans linking the film with the store. In the foyer of the kinema Mr. Giles created appropriate atmosphere—and a great deal of favourable comment—by erecting a 7-ft. high guillotine in front of the pay box so that patrons had to pay for admission through the model.

"All Quiet on the Western Front" (G.F.D.) was tackled by issuing circulars in the form of letters giving reasons for the re-issue. The demand for this outstanding production was stressed.

FREE DRINKS FOR CHATHAM PATRONS

Herbert Webster's "Wonder Bar"

Free drinks of mineral waters were offered to patrons of the Chatham Empire by Herbert Webster during the screening of "Wonder Bar" (First National). Obtained from D. J. Lyle and Co., Ltd., who contributed generous supplies of their popular Lyleora and Coco Cola drinks, the refreshments were served from a modernistic bar.

Measuring 5 ft. high and 4 ft. wide, the "bar," constructed by the kinema's own art studio, was erected against a background of catchy posters.

Each child attending the usual Saturday matinée was given a free drink.

Mr. Webster's experiment of introducing Sunday evening variety concerts is meeting with considerable success. A recent bill starring Danny Walters and his rhythmic band was well publicised by 5,000 throwaways, two sandwich-boardmen, and a large triangular truck.

LORRY LOADS OF EXPLOITATION

G. B. Kay Links-up With Haulage Firm

ALL the motor wagons of a local haulage contractor were adapted as poster sites by G. B. Kay to form excellent mobile publicity for "Too Hot to Handle" (M-G-M) at the Ritz, Barrow-in-Furness. As these lorries owned by McLangs are working continually throughout Barrow and district, numerous road users read the banners worded "There is no load too heavy or 'Too Hot to Handle' for McLangs—see this great picture at the Ritz to-day."

Supporting this costless but valuable item, Mr. Kay arranged with the Barrow Corporation Electricity Department for displays in their windows. Models of electric blankets and thermostatic heaters were featured with appropriate material for the film.

For two weeks prior to the play-date, patrons at the Ritz were advised of the screening by a special lobby display made by Art Display Service.

"KEEP SMILING" PARADE IN THE WEST END

Some of the 50 sandwich-boardmen who patrolled the West End to announce the personal appearance of Gracie Fields at the Regal, Marble Arch, during the opening week of KEEP SMILING (20th-Fox)

Spotting Errors in Guernsey

"THIS MAN IS NEWS" CONTEST

The newspaper theme of "This Man is News" (Paramount) was given emphasis by Eric Snelling at the Regal, Guernsey, by the issue of a special news-sheet entitled "Island News." Details of the film, together with illustrated scenes, were supported by local trader advertisements in typical newspaper layout, but an unusual twist was incorporated in the publication by embodying a number of typographical errors in practically every paragraph.

Patrons were invited to enter an interesting competition by locating all the spelling, punctuation and grammatical errors, totalling their score and submitting them, with a half admission ticket from the previous week, to the management. Prizes of free seat vouchers were offered to those finding the most errors.

Distribution of 5,000 of these sheets were carried out by the traders advertising, who also arranged appropriate window displays, and by the kinema staff. Slides were used on the screen to link the traders with the film.

ROCHESTER'S LOCAL TALENT

During the screening of "That Certain Age" (G.F.D.), Graham Butcher offered an additional attraction to patrons of the Majestic, Rochester, by engaging the Harmonica Swingers, a local quintet discovered by Carroll Levis.

banner slung across the beast's broad back.

W. I. Phillips's campaign for "Hounds of Zaroff" (RKO-Radio) was even more striking, for a week before the run of this reissue, he fixed up a large square of black cloth on a wall facing the entrance doors, and in front of this he suspended a jointed model of a small skeleton, made from a disused cut-out. A thin black thread was taken from the loose arms of this grisly figure to a nearby usherette, who pulled it gently every time someone entered the building.

Taking it from Len Harvey

Widespread publicity was secured for the Finsbury Park Astoria when the management persuaded Len Harvey, the famous boxer, to present the £500 prize of a crossword competition organised by *The People*, from the theatre's stage. The auditorium was crowded when Mr. Harvey handed the cheque to Mrs. Sparkes, of Crouch Hill, and later, newsagents of the district, who appeared as guests of the Sunday newspaper, were entertained in the theatre's café.

Having reported the success as an entertainer of an usherette at a Chingford theatre recently, I was pleased to learn that one of the usherettes at the Astoria has been earning plaudits on the stage as a vocalist.

Another interesting item of news from this fine hall is the collection of £80 for providing the blind with guide dogs, the occasion having been the screening of a film containing a very effective appeal for this deserving charity.

Kingly Display at Norwood

It is very seldom that I see such an extensive and ambitious display as I found in the vestibule of the Rialto, Upper Nor-

PATERSONS LTD
SCOTTISH THEATRE FURNISHERS
79 HOWARD ST. GLASGOW
ESTABLISHED 1832 ••• PHONE CENTRAL 3289

HELMETS FOR "MEN WITH WINGS"

Cheap but Effective Publicity Novelty

A GREAT demand has been experienced for an attractive exploitation novelty produced by Paramount's Ad-Sales Department in connection with the forthcoming release of the Technicolor air picture, "Men With Wings."

These are attractive aviator helmets, made of white duck faced with red binding, and provided with snap bottom flaps for fastening. The title of the picture is displayed on the helmet in royal blue lettering—the effect being a pleasing red, white and blue combination.

There is space on the helmet for imprinting the name of the theatre, or, if preferred, additional details can be added by means of a sticker. These helmets can be worn by the foyer staff, usherettes or newsboys.

They are a certain attraction with any boys in any town, who are only too ready to wear them—thus advertising the film throughout the locality. They may be had from Paramount Ad-Sales departments at 1s. 6d., or 1s. 3d. in dozen lots.

GUNNERY DEMONSTRATION AT BARNSTAPLE

Two of the Army's latest guns, the Bren automatic and the 0.5 anti-tank gun, were on view in the vestibule of the Gaumont, Barnstaple, to direct attention to SKY GIANT (RKO-Radio). A. M. Carpenter secured this interesting display by contacting the local territorials who detailed members to demonstrate the weapons each evening

"Sinners" Ball at Warrington

DANCE HALL PLUGS SONGS

REALISING the appeal of "Sing, You Sinners" to music and dance enthusiasts, P. Lever tied-up with a local dance hall to publicise the Paramount film's showing at the Grand, Warrington.

He arranged for the management at the Casino Palais de Danse to name one of their dance nights the "Sing, You Sinners" Ball, during which prizes were given for the best impersonations of Bing Crosby, the star. In addition, song hits from the musical were featured each night at the hall, and the M.C. made announcements over the microphone concerning the times of showing, while dancers arriving at the vestibule were attracted by special cut-out displays.

Further publicity was gained through tie-ups with leading radio and gramophone shops, who displayed a large amount of stills and posters in their windows.

Ovaltine Samples for Torquay Kinema-goers

H. B. Milliken obtained some first-class publicity for "Little Miss Broadway" (20th Century-Fox) during its showing at the Regal, Torquay, by tieing-up with the makers of Ovaltine. Over 1,000 tins of the popular beverage were distributed free to patrons by two attendants dressed as Miss Ovaltine, who were stationed at a "tasteful" display in the vestibule.

The centre of this display was a large container and patrons were asked to estimate the number of tins of Ovaltine it contained. Those with the nearest answers were awarded tins of Ovaltine, rusks and chocolate.

This useful boost was carried through at the economical cost of less than 5s.

Bristol Schools Advised of "Robin Hood"

When showing "The Adventures of Robin Hood" (First National) at the Vandyck, Fishponds, Bristol, W. H. Richards sent a personal letter to the heads of 16 schools, pointing out the qualities of the film, and, to enable children to see it, he was arranging a special school matinée at a reduced price for parties provided they were accompanied by a school teacher. The response was excellent and parties of children came from most of the schools contacted.

Mr. Richards had a tie-up with a local shop for darts, the angle being that in the days of Robin Hood archery was the popular pastime, but in these days darts held the premier place as a popular game.

"ALGIERS" IN SHEFFIELD

This typical Eastern scene, constructed by A. E. Watson in the vestibule of the Regent, Sheffield, captured the atmosphere of ALGIERS (U.A.). A similar display appeared in a well-known local store

KIDDERMINSTER LETTER GOES ASTRAY

And Secures Good Publicity

A curious incident occurred in connection with a competition organised by Leslie Fletcher for "There's Always a Woman" (Columbia) at the Central, Kidderminster. As the contest was operated with the co-operation of the local *Times*, entrants had to address their replies to the newspaper office and endorse the envelope "Columbia."

One supporter, however, wrote the word immediately after the address, with the result that it went to British Columbia, Canada, toured that continent and eventually arrived back in England, after an adventurous career, a month late for the contest. Naturally, the incident was capitalised by Mr. Fletcher for unusual publicity.

Newspaper Story Capitalised

SHEFFIELD ENTERPRISE

Arthur E. Watson, Regent, Sheffield, seized upon a newspaper story in the *Daily Mirror* which had been well placarded in the city, for a tie-up with "The Rage of Paris" (G.F.D.).

The story, which had a half-page spread in the newspaper, was of a Sheffield fishmonger who was a remarkable dress designer, and, on seeing it, Mr. Watson contacted George Howe, the subject of the story, and Mr. Howe arranged to create a special foyer display, with a model dressed in a style of his own creation.

The display proved to be very colourful, as Mr. Howe loaned many of his coloured sketches for the sides of the display. Materials and fabrics were supplied by local stores. The Northern Editor of the *Daily Mirror*, at Mr. Watson's request, sent original photographs of Mr. Howe, which had appeared with the story, and, together with placards, these supplemented the display.

Your Patrons will like

LAZIE CHAIRS

SUPREME FOR NEARLY 70 YEARS
IN COMFORT AND DESIGN.
WRITE FOR FULL PARTICULARS & ESTIMATES.

H. LAZARUS & SON. LTD.
10A, GREAT EASTERN ST., LONDON, E.C.2.
PHONE BISHOPS 7538-9.

From the Editor's Letter Bag

Device for Contacting 'Wanted' Persons

H. BISHER'S USEFUL NOTICE BOARD

BEING frequently asked to write slides bearing urgent messages for patrons—which are "cut in" on the screening of a feature if the bearer of the message cannot locate his friend after a tour of the hall—I have hit on the following simple idea to avoid such interruption of the programme. We have constructed a small blackboard, illuminated by means of a small music-stand roll shade (electro-plated to give the board "finish"), batteries being carried in a box attached to the back of the board. The message is heavily written with soft white chalk—

URGENT MESSAGE FOR
THOMAS MATTHEWS,
19, DUKE STREET,

and the illuminated board is carried down the aisles by a page walking slowly backwards.

Another device under consideration is a category or time-table. This is to carry a clock face illuminated with concealed coloured lighting. The film "Now Showing" is "spotted" with a vivid white light, as

"City Shadows" (U.), 7.30,

each item being changed by the lobby receptionist throughout the day's running. I have found that a great many people seem unable to understand the category board, and certainly the most common question my doormen are asked is "What is on just now?" and "How long has it been on?" The white light indicates that the film is now showing, and also the time of commencement.

H. BISHER,
Seamore Cinema,
Maryhill Road, Glasgow.

FREE POWDER FOR LADY PATRONS

Barnet Chemists Help "That Certain Age"

C. G. STANTON is settling down in his new post as manager of the Barnet Cinema, and devised recently an effective boost for General Films' "That Certain Age."

Three local chemists were embraced in the exploitation to arrange distinctive window displays linking-up with the film through slogans drawing attention to the types of face powders suitable for "That Certain Age." This angle was enlarged upon a week prior to play-date by the distribution of 3,000 sample packets of face powders to lady patrons at the kinema.

Another successful angle of exploitation was fashions for "That Certain Age," and this was achieved by contacting a costumier's, who devoted their window to stills and appropriate display material.

POINTING THE WAY TO "TEST PILOT"

Wind Socks Used at Manchester

A number of wind directional flags—as used by aerodromes—bearing the words "Test Pilot" were flown at advantageous positions on the frontage of the Trafford Picture House, Manchester, by T. J. Griffiths to herald the screening of the M-G-M film. Although simple, the stunt proved powerful, for very few people passing the kinema failed to stop and read the message.

These flags were used also in the vestibule, where electric fans were set up to keep the socks out and turn the propellers of model 'planes. Local traders co-operated by exhibiting special posters.

A.R.P. FOR "BLOCKADE"

Interesting Blackburn Displays

A graphic representation of the sinking of a food ship by a submarine and displays of A.R.P. equipment, including gas masks and a model of a bomb-proof shelter, were arranged in the show windows of the Majestic, Blackburn, by Lionel Cole for "Blockade" (U.A.).

Valuable assistance came from the Blackburn weekly newspaper, which published a letter from the local branch of the League of Nations Union, urging everybody to see the film. Interest was also stimulated with the local clergy, who recommended worshippers to see this outstanding film production. Members of the Blackburn A.R.P. Committee and of the Town Council received invitations to the Majestic on the first night of showing.

Local stores, florists and musical instrument dealers readily gave their co-operation by putting in special window displays.

Physiognomists Compete at Bristol

Amateur physiognomists had an opportunity to put their skill to the test in a competition organised by I. A. N. Beadle at the Odeon, Bristol, for "Prison Without Bars" (U.A.).

By contacting the *Bristol Evening Post* four pictures of girls appearing in the film were published in the paper a week before playdate. Each of the girls had been convicted of an offence and competitors were required to study their faces and suggest what crime each girl had committed.

Prizes of £1 10s. and two of 5s. were offered for the correct, or nearest correct, entries, and competitors were able to judge their skill as readers of character by facial expression when they saw the film and discovered what offen... the girls had actually committed.

DART PLAYERS COMPETE ON WIGAN STAGE

By an unfortunate oversight in last week's KINE., an error crept into the heading to A. W. Rifkin's interesting campaign for "The Adventures of Robin Hood" (First National) at the Ritz, Wigan. This should, of course, have read, "Dart Players Compete on Wigan Stage," and we much regret the mistake.

"ST. MARTIN'S LANE" IN GUILDFORD

Star's Telegram Publicised

The showing of "St. Martin's Lane" (A.B.P.C.) at the Playhouse, Guildford, was publicised by Henry Mills through contacting the star, Charles Laughton.

Some weeks before the six days of screening Mr. Mills wrote to the popular actor inviting him to make a personal appearance on the occasion of the film's first run in the district. The star was, however, too busy working on "Jamaica Inn" and in a long telegram to Mr. Mills Mr. Laughton expressed his regrets, and hoped to visit the Playhouse at a later date.

This telegram was given a news story in the editorial columns of the local papers, and was framed in a prominent position in the foyer, where it received much attention from patrons.

DUMMY PROSCENIUM FOR "THE DRUM"

Colourful Farnborough Display

R. O. W. Kitchen, who took over recently the managership of the Scala, Farnborough, arranged an effective vestibule show to advertise "The Drum" (U.A.).

Using the foyer wall as a background, Mr. Kitchen framed a huge Union Jack on a troughed base, the completed framework being finished to resemble a theatre proscenium, and the troughs were fitted with concealed floods. Across the top of this structure were dozens of small drum cut-outs, each drum carrying the letters of the words, "Sabu and Raymond Massey in 'The Drum.'" At night this display was illuminated by the concealed floods, and the final effect was most picturesque.

Grantham Schools Circularised

Deciding that "The Drum" had already established itself in the public's estimation, Harry Sanders confined his publicity to specialised methods when announcing the U.A. film's presentation at the State, Grantham.

A special appeal, taking the form of personal letters stressing the geographical appeal of the film to scholars was addressed to the head teachers of all local schools. The good response repaid the manager's efforts. Shoppers in the town were notified of the screening by a shop window display at the local chain stores, which contained several enlarged photographs from the film.

Creating Atmosphere with Music

THE excerpts chosen this week to introduce the eleven films on our list would form quite a respectable popular concert programme, although some of the sound reproductions on the films themselves may be of secondary importance only. The military film, "The Last of the Cavalry," must have the popular overture performed in its entirety if time permits, and for the comedy military film, "Many Tanks, Mr. Atkins," that bright march medley "Martial Moments" will be a popular choice. Haydn Wood has just written another suite with Oriental tone-colour called "East of Suez," with the usual trio of numbers, one of which I suggest for "Queer Cargo," a pirate and smuggling type of film. It has, I believe, already been on the air once, but no recording is available yet, and even if recorded the disc will probably only contain an excerpt, as for some obscure reason suites are not viewed with favour.

Columbia have now had Ketelbey's new suite, "In Holiday Mood," recorded and it is in their February list. No. 1 will suit the theme of "Down on the Farm," which depicts a holiday spent by the Jones family.

For "Stolen Life" we can safely use Liszt's "Liebestraume" either for organ or non-sync., and organists would find it greatly to their advantage if they made use of one of the recordings by De Groot's orchestra for synchronised presentation. The cost is trivial and the disc always a good library standard edition. At first glance Elgar's "Salut d'Amour" seems a curious choice for "Gangster's Boy," but the story is one of filial and parental love and sacrifice rather than gangster episodes.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR APRIL 3 RELEASES

"STOLEN LIFE" (Paramount)

CERT. A. 8,253 ft. Reg. No. not fixed. Reviewed in KINE. January 26, 1936.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Elisabeth Bergner, Michael Redgrave.
ATMOSPHERE.—Romantic melodrama telling of a great impersonation, a living lie in the interests of love.
ORGAN.—"Liebestraume," Liszt (N.C.), presented as an introductory interlude, with adaptation from any piano solo edition.
NON-SYNC.—As organ: recordings on Columbia F.B. 1345 (Quentin Maclean, organ), H.M.V. C.1352 (De Groot's Orchestra) or Decca F.2359 (Hastings Municipal Orchestra).
LIGHTING EFFECTS.—Deep blue only.

"THE LAST OF THE CAVALRY" (British Lion)

CERT. U. 7,872 ft. Reg. No. F.767. Reviewed in KINE. October 6, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Madge Evans, Preston Foster.
ATMOSPHERE.—Romantic melodrama of Army life, with a "true blue" theme depicting the replacement of the time-honoured cavalry regiments by the mechanical tank corps.
ORGAN.—"Light Cavalry" Overture, Suppé (N.C.), presented in full as a separate interlude, synchronised carefully with the non-sync. record detailed below and adapted from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.2856 by the New Light Symphony Orchestra, or on H.M.V. D.B.2362 by the B.B.C. Symphony Orchestra.
LIGHTING EFFECTS.—Introduction, deep amber; slow movement, deep purple; finale, bright scarlet.

"GANGSTER'S BOY" (Pathé)

CERT. U. 7,261 ft. Reg. No. F.1042. Reviewed in KINE. November 17, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jackie Cooper, Robert Warwick, Lucy Gilman.
ATMOSPHERE.—Drama of paternal and filial loyalty and sacrifice, mainly concerned with the results of the sins of a father committed in ignorance of the duties of parenthood.
ORGAN.—"Salut d'Amour" (Novello), presented as an introductory interlude, with adaptation from the "straight" organ arrangement.
NON-SYNC.—As organ, recorded by Reg. Foort on H.M.V. B.3468 on Kinema organ or on H.M.V. B.2603 by Marek Weber's Orchestra.
LIGHTING EFFECTS.—Deep blue only.

"VALLEY OF THE GIANTS" (Warner)

CERT. U. 7,140 ft. Reg. No. F.835. Reviewed in KINE. October 27, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Wayne Morris, Claire Trevor, Frank McHugh, Charles Bickford.
ATMOSPHERE.—Period melodrama of romance and piracy in the Californian lumber regions. "Actions speak louder than words" is the axiom of this rousing and sensational story.
ORGAN.—"Fourways" Suite, Eric Coates (Chappell), No. 4, "Westwards," presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. C.2665-6, which contain the four suite numbers. "Westwards," is on the second disc.
LIGHTING EFFECTS.—Deep orange, deep violet and deep crimson in single sequence.

"THE GLADIATOR" (Columbia)

CERT. U. 6,492 ft. Reg. No. F.806. Reviewed in KINE. October 13, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Joe E. Brown, June Travis.
ATMOSPHERE.—Riotous comedy extravaganza, being the adventures of a simple youth who finds in involuntary innoculation temporary gladiatorial strength.
ORGAN.—"Entry of the Gladiators," March, Fucik (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded at the Aldershot Tattoo by massed bands on H.M.V. B.4458 or on H.M.V. B.3344 by the Mandolin Concert Society.
LIGHTING EFFECTS.—Amber fading to red only.

"MANY TANKS, MR. ATKINS!" (First National)

CERT. U. 6,145 ft. Reg. No. Br.R.1220. Reviewed in KINE. December 8, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Claude Hulbert, Reginald Purdell.
ATMOSPHERE.—Hearty comedy in Army settings, with clever burlesques of familiar Army types, barrack-room amateur dramatics, foreign spy plots to grab a tank invention of the hero.
ORGAN.—"Martial Moments," March Medley (Part 1), arranged by A. Winter (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, with recording by the Langham Orchestra on Boosey-Hawkes B.H.1915.
LIGHTING EFFECTS.—Amber and bright red in sequence.

"QUEER CARGO" (A.B.P.C.)

CERT. U. 5,543 ft. Reg. No. Br.R.562. Reviewed in KINE. August 4, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Lodge, Keneth Kent, Judy Kelly.
ATMOSPHERE.—Adventurous comedy-drama of romance, smuggling and piracy on the China seas.
ORGAN.—Suite, "East of Suez," Haydn Wood (Ascherberg), No. 1, "Aziza," presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—"Chinese Street Serenade," Siede, recorded on H.M.V. B.3407 by Marek Weber's Orchestra.
LIGHTING EFFECTS.—Deep orange fading to deep violet for both numbers.

"DOWN ON THE FARM" (20th Century-Fox)

CERT. U. 5,516 ft. Reg. No. F.1039. Reviewed in KINE. November 24, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Jed Prouty, Spring Byington, Ken Howell, George Ernest, Louise Fazenda, Russell Gleason.
ATMOSPHERE.—Domestic comedy, in which the popular Jones family takes a trip to the country.
ORGAN.—"In Holiday Mood," Suite (No. 1 only), Ketelbey (Bosworth), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. C.2023 by the London Palladium Orchestra.
LIGHTING EFFECTS.—Light green, lilac and magenta in single sequence.

"PERSONAL SECRETARY" (General F.D.)

CERT. U. 5,626 ft. Reg. No. F.973. Reviewed in KINE. November 10, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—William Gargan, Joy Hodges.
ATMOSPHERE.—Tense comedy-drama of rivalry and romance between two newspaper reporters. Action has direct bearing on a sensational murder trial.
ORGAN.—"Jealousy," Dramatic Incidental, Engleman (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1074 by the International Radio Orchestra.
LIGHTING EFFECTS.—Deep green only.

"CRACKERJACK" (General F.D.)

CERT. A. 7,134 ft. Reg. No. Br.D.R.907. Reviewed KINE. November 3, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Tom Walls.
ATMOSPHERE.—Comedy crime drama, steeped in the popular "Raffles" tradition, with the star in the rôle of a gentleman crook.
ORGAN.—"Petite Suite de Concert," Suite, Coleridge-Taylor (Hawkes), No. 1 only, presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia 9340 by the New Queen's Hall Orchestra.
LIGHTING EFFECTS.—Deep amber only.

"WESTBOUND MAIL" (Columbia)

CERT. U. 4,773 ft. Reg. No. F.16075. Reviewed in KINE. March 31, 1938. Publicity.—One 12-sheet, one 6-sheet.
STARS.—Charles Starrett, Rosalind Keith.
ATMOSPHERE.—Characteristic Western drama of ranch life, where gold is found and a wagon team hectic race forms an effective climax.
ORGAN.—"Egmont" Overture, Beethoven, (N.C.), using first theme and finale movement only as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.1925 by the B.B.C. Orchestra.
LIGHTING EFFECTS.—First movement, deep purple; finale, deep red.

Two United Artists releases were the subject of display in La Scala, Paisley, entrance hall (manager, P. G. Travers). These were THE ADVENTURES OF MARCO POLO and THE ADVENTURES OF TOM SAWYER

PATTMAN'S BRILLIANT CLASSICAL PROGRAMME

Wimbledon Audience's Enthusiastic Response

GEORGE PATTMAN wrote to me a few days ago, "Greatly daring, I am playing a really classical and almost educational interlude, so will you come along and test the reaction of the patrons?" Needless to say, my reply was to go along to the Ambassador, Hendon, for the Wednesday afternoon matinée recital at 3 p.m. Being early closing day it was a mixed type of audience, ranging from shop assistants to a good sprinkling of the residential patrons with whom Pattman is recognised as a brilliant organist. The theme of the recital was that as in business men specialised in some individualistic line so in music our greatest world composers had specialised in some particular and characteristic form in their musical compositions.

The first example was a Johann Strauss valse, with its fine rhythmic melodies, and the second a complete contrast in tone-colour with Schubert's famous "Serenade" as the example. Suddenly we were introduced to the great Bach with subtle apologies and requests "not to go out." The fugal idea was humorously explained and the sequence of the thematic subject illustrated by practical synchronisation. The giant B minor Fugue excerpt was brilliantly played and the climax a revelation of outstanding technique and registration. Contrast again was achieved by the rippling cadenzas of the "Bees' Wedding," Mendelssohn's masterpiece of the busy humming bees. This led in turn to a portion of the slow movement of "The Moonlight Sonata," Beethoven, and the "Valse Brilliante" in E flat of Chopin. The finale was, however, the greatest achievement, for a symphonic synchronised recording of the overture to Tannhauser was a fine example of Wagner, perhaps the greatest of all composers.

The combination of organ and record was such that the patrons broke in on the final chords with the type of applause which proved immediately that they had been entertained in the true sense of the word It was a triumph of sheer musicianship an many years of experience rather tha striking showmanship. I could wish many managers and organists could have been sitting in the circle with me because it might have knocked another nail in the coffin of the cheap jazz stunting on kinema organs which is still so prevalent in some circuit theatres.

A. W. O.

Solo Organ Interlude (Series 2) No. XXIV.

A.R.P. NATIONAL SERVICE

By Arthur Williams, at the Regal, Torquay, Devon

ORGAN: COMPTON THREE-MANUAL

OUR interlude comes from Devonshire this week and is the compilation of Arthur Williams, at the Regal, Torquay, where he is resident solo organist and in the happy position of being not only well featured but regularly on the air in the West Regional programmes, the next being on February 22.

A special week is, I understand, to be set apart for a national appeal for A.R.P. in the near future, and if this interlude is compiled and held in reserve it will serve a very useful purpose, especially if carefully presented and given reasonable prior publicity. The interlude itself calls for little comment as it is simple in form and direct in its appeal, by which means it should be the more effective. Arthur Williams was at the Forum, Southampton, before his present position, and is a competent musician with a gift for presenting his interlude in an entertaining manner.

A. W. O.

Slide.	Slide matter.	Music and publisher.
1.	"National Service" .. .. .. contributes a topical interlude entitled "A.R.P."	"The Empire Depends on You" (Victoria M.P. Co.).
2.	A.R.P. calls you folks, Healthy women and lusty blokes: It's all for peace, and no pretence. It's only end, our own defence.	Army Bugle Call, "Fall In" and "Fall In and Follow Me" (Feldman).
3.	Many jobs are ready made: Be a warden for a raid: Should skies rain their deadly gas, Be the man that guides the mass.	"Merrily We Roll Along" (Peter Maurice).
4.	Little children in those homes, Lying in the danger zones, Must be given every care: Women all, your place is there.	"Children's Intermezzo" ("Othello"), Coleridge Taylor (Metzler and Co.).
5.	Navy, Army, Air Reserve, Calls the men of skill and nerve, Ready, steady, play their part, With sound hope and willing heart.	"Rule Britannia" (N.C.), "Something About a Soldier" (drum and fife effect) (Walsh Holmes), "Fall In and Fly" (Walsh Holmes).
6.	Jobs are simple, some complex, All can help of either sex; First Aid Work now makes its claim— Let National Service be your aim!	"The Eyes of the World Are on You" (Cinephonic).
7.	All Round Peace.	"Land of Hope and Glory" (Elgar) (Novello).

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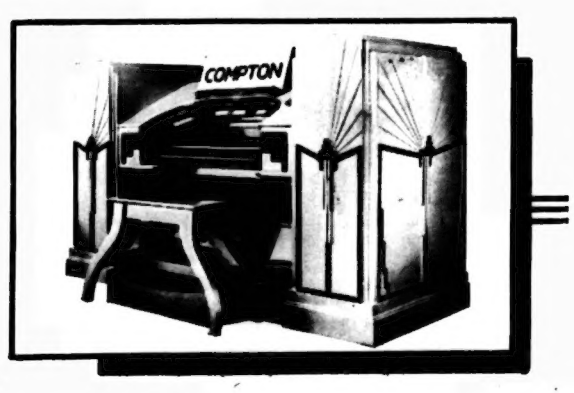


ORGAN INTERLUDE AT RICHMOND

COMPETITION MAKES FOR QUALITY PROGRAMMES

VISITING Richmond on Thursday afternoon I called in at the Richmond kinema and renewed my acquaintance with manager Edwards and W. J. Hemsley, the resident organist, who has just completed 12 months' run at this house.

The competition of the nearby A.B.C. Ritz appears to have necessitated a vigorous organ policy at the Richmond and both manager and organist are doing their utmost to feature the organ and justify its retention in the programme. It is an eight-rank three-manual Compton with piano, with under-stage chambers.

An Adapted "Kine." Feature

The interlude, "L'Entente Cordiale," adapted from one of the KINE. series, proved topical and interesting entertainment, contained good music such as Massenet, Gounod, Debussy and Renie excerpts. Synchronised records were used for the "Faust" operatic section and the "Marseillaise" ensemble finale. A thoroughly good recital played throughout with efficient orchestral registration and careful attention to detail in slide matter.

It was only a few moments' walk over to the Ritz A.B.C. house, where I made personal acquaintance for the first time with manager Wyatt (who is himself a keen amateur musician and a great lover of the concert hall and church organ recital work) and Henry Abley, a young organist who has been trained in kinema organ playing by Reginald New, having previously had a thorough church organ training. Here again is close co-operation.

A Charming Compilation

The interlude was built round the famous song "L'Amour, Toujours l'Amour" and Tauber's record used for the finale climax with excellent results. Musical excerpts included the ballet from "The Vagabond King," two "Firefly" numbers, "Chanson" in its original form, that haunting little entr'acte one seldom hears to-day, "Crepescula," and a couple of "Rose Marie" love songs. Another musical interlude put over from the Wurlitzer console with its eight ranks and three-manual facilities with certain entertainment value. Henry Abley was transferred to this theatre ten weeks ago from the Regal, Uxbridge, where he had been for 12 months.

Organ music in the hands of these two organists seems to be kept at a high standard and I was pleased to see that in one case (the Richmond Cinema) not only the organist's name, but the title of his interlude was on the 6-sheet posters!!!

A. W. O.

New Kinema—Schemes

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

ASHFORD, Middlesex.—A kinema is to be erected at Ashford for Perrin and Perrin. The contractors for the scheme are Marfix Co., Ltd., 102, Albany Street, N.W.1.

WALSALL.—Hurley Robinson, architects, of 6, Cherry Street, Birmingham, are preparing plans for a kinema to be erected in Wallows Lane, Walsall, for Magnet Cinemas, Ltd., Upper High Street, Wednesbury.

ILFRACOMBE.—The Alexandra Hall and Market, Ilfracombe, is to be converted into a kinema at a cost of £32,600. The preparation of plans is in the hands of G. E. Lawrence and Partners, architects, of 25, Orchard Street, Bristol.

BLACKPOOL.—Final stages of the reconstruction of the Opera House are now in progress. Denham, MacKeith and Partners, Empress Buildings, Church Street, Blackpool, are the architects of the theatre, which, although primarily intended for stage productions, will be wired for sound. The new 3,000-seater Odeon is expected to be ready for the early summer, as will also be the first portion of the £200,000 Casino at Pleasure Beach.

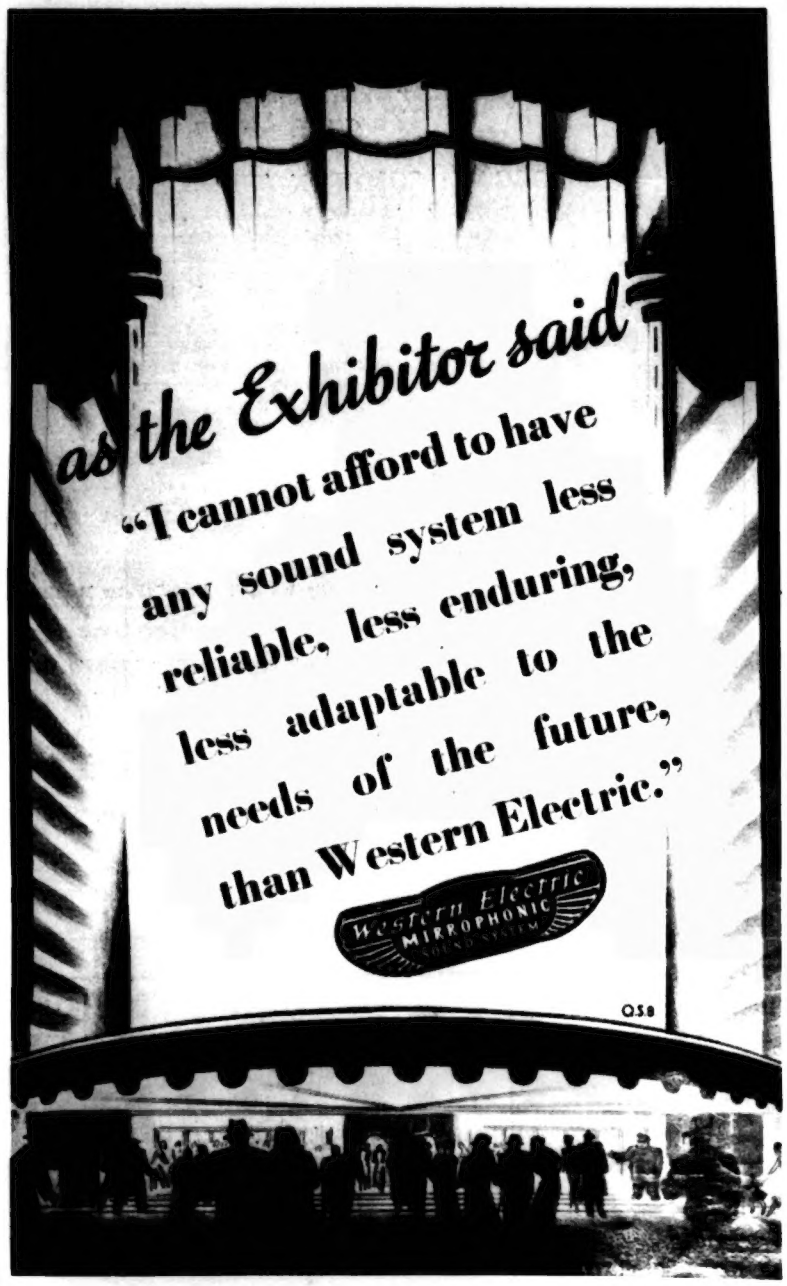
PORT TALBOT.—Howard Williams, architect, of 2, St. Andrew Place, Cardiff, is preparing plans for a kinema in Eagle Street, Port Talbot.

PATRONS' INTERLUDES AT THE REGAL, YORK

High Quality of Amateur Efforts

The playing of the prize-winning patron's interlude at the Regal, York, the judging for which was done by the KINE. music critic, A. W. Owen, went off very successfully all through the week and was most popular with audiences.

The prizes were presented by Miss Regal on the stage, and, in a short speech, manager Ellis quoted from Mr. Owen's letter commenting on the quality of the entries, and informed the audience that he had placed his report in the organ frame in the vestibule for everyone to read.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STRAND ELECTRIC'S NEW DEMONSTRATION THEATRE

Leslie Henson Performs Opening Ceremony

IN the presence of a number of stage celebrities, Leslie Henson, the well-known Gaiety actor, opened the new Strand Electric Demonstration Theatre and Showrooms at 29, King Street, Covent Garden, yesterday (Wednesday).

L. G. APPLEBEE

The new theatre occupies a site immediately at the rear of Strand Electric's offices and premises. The ground floor acts as a showroom for various types of projection lanterns, while the basement houses the demonstration theatre and a showroom for illumination units.

The theatre, which has been designed by F. P. Bentham, of Strand Electric's staff, especially for their colour demonstration work, is a high-pitched apartment with walls recessed in sunk panels. The stage is provided with a cyclorama, footlights and battens, with colour units on each side.

These were brought into effective use at the opening and at a Press demonstration held on Tuesday, when Mr. Bentham operated a beautiful series of stage lighting items from the Strand Electric light console set in the body of the theatre. This console proved the possibility of easy and rapid control of lighting, governing the stage and cyclorama lighting, the units in the wall panels, and the spot lanterns on a bridge equivalent to the front of the balcony lighting.

An admirable programme was gone through, prefaced by introductory items by Messrs. Sheridan and Applebee. They included demonstrations of optical effects with the cyclorama, light décor and auditorium, a stage setting in which lights were thrown with remarkably beautiful colour effects upon muslin draperies, and perhaps most effective of all, the illumination of the stage with black light upon a dancer whose clothing and face pigments were treated with fluorescent powders. This remarkable effect was enhanced by entry of Mr. Applebee upon the stage with unpigmented face paint, he being practically invisible.

A macrabre event followed, showing a skeleton dancing upon the stage and removing one by one the bones which made up its body.

"Rhythm, a Silly Symphony in Light," amply demonstrated the speed with which the colour-lighting could be manipulated at the organ console, while "Fantasy," a mystery in gauze, further demonstrated the beauty of colour-lighting upon gauze curtains. A shadow ballet closed the afternoon's session, and while this was being prepared Mr. Applebee described slides showing Strand Electric works and the various lighting jobs executed by the company in different parts of the country.

The demonstration theatre is to be used as a school for lighting experts, both amateur and professional, and as a theatre where producers may judge lighting effects before applying them in practice in the theatres which they control.

TELEVISION AND THE FILM

Opportunities for Co-operative Action

With the advancement in wide screen television, and in view of the proposed increase in facilities at Alexandra Palace, the question of closer working relationship between the two mediums, films and television, is again causing discussion.

Recent informal discussions with engineers and officials of the B.B.C. have indicated a more favourable attitude towards mutual agreement and understanding.

This discussion was the first time any indication has been given of the difficulties encountered in the production of vision programmes, against those in film production.

A suggestion put forward was that re-diffusion over land lines (which has achieved considerable success both here and in America) would in time replace the present method of distribution in the film industry. With suitable centres, linked to kinemas fitted with the necessary wide screen apparatus, a complete programme could be simultaneously shown in a large number of houses.

This is by no means as fantastic as it may appear at first glance. Television as a factor in modern entertainment gained vastly increased momentum with the introduction of the "coaxial" cable. Motion pictures transmitted over the coaxial cable as electrical impulses can not only be successfully reproduced, but their quality is such that it is possible to translate the electrical image back to a photographic image. This has already been carried out over long lengths of cable.

Camera Differences

No examination of the question is complete without knowledge of the difficulties at present holding back television engineers. The greatest limitation is that inherent to television cameras. It is difficult at the moment to produce two television cameras with exactly the same "visual" responses, which can readily be seen when two or more cameras are used on the same setting, the scene faded from one to the other. This prevents the use of more adequate and satisfactory lighting, as well as variations and graduations in lighting quality.

The optimum lighting point is such that any slight variation, either above or below this point, results in a complete destruction of the picture, and any fluctuation in light value may cause transmitter trouble.

New camera equipment now introduced disposes of a further snag. Until recently, the camera was anchored to one set lens which prevented any real use of the camera for rapid dolly or tracking shots. The newer unit is designed to operate with standard camera lenses and finders, thus allowing the greater freedom required. Back projection and miniatures are now within reach of the television camera, and with back projection considerable progress has already been made using continuous projectors.

These and other questions have all received attention during recent discussions, and it is by this newer co-operative method that greater understanding of each other's basic problems will grow.

With the decision of the B.B.C. to use a new studio and reconsideration of arc lighting, now unused, programmes will be of [illegible] scale. These more ambitious programmes will necessitate further use of film studio technique, modified to suit the limitations of the vision camera. All these expansions will cause further repercussions in the industry due to the rise in general entertainment value of the broadcast programme.

Guild Annual Meeting

Continued from page 45

bers; those who did not complete the answers might, if a system of classification were introduced, find themselves under the necessity of submitting to an oral and written examination.

The question of recognition of the Guild by the C.E.A. or by circuits was the subject of much debate. W. V. deWan referred to the reports which appeared in the KINE. almost weekly of N.A.T.K.E. agreements with C.E.A. branches. Mr. Woods pointed out, however, that these agreements included all grades—largely ushers and usherettes—and emphasised that a time was coming when it would be realised that projectionists could not be discussed on the same trade union basis as labourers, but were a professional body of men.

Eventually, trade unionism will have to restrict its activities to doormen, usherettes and cleaners, leaving the projectionist to be looked after by a professional organisation. Projectionists would have to be excepted from the trade union agreements, which were on a lower scale than the Guild would accept.

Mr. Woods read a recent article in the *Cinematograph Times*, which referred to the functions of the Guild in raising the status of the projectionist, by providing facilities for technical education, so that he might in course of time be accepted as a craftsman; the fact was mentioned that Guildsmen were invariably in receipt of salaries higher than those agreed with the unions.

Union Recognition

Mr. deWan objected that, in face of this article, C.E.A. branches were still giving recognition to the unions, which recognition was, he suggested, equivalent to saying that projectionists must join that union. He thought the trade unions had some advantages, some projectionists might lose, but the majority would be better off. There were, continued Mr. deWan, three bodies all catering for the projectionist, all at loggerheads, to the detriment of the projectionists.

C.E.A. recognition of the Guild, he suggested, would lead to the institution of an apprenticeship scheme. It was the younger generation for whom the Guild should work.

The debate was wound up by Mr. Smith, who agreed that while the Guild was such a small body, recognition would be difficult, but urged that the Guild had done far more for the prestige of the projectionist than any body. He was, he concluded, going to submit to the National Council suggestions for increasing membership.

At this stage the scrutineers, Messrs. Hopkins (Huddersfield), Humberstone and Hamlin (London), submitted the results of the election for officers, as a result of which S. T. Perry and H. B. Smith remain respectively president and vice-president, and G. E. Lansdown and F. R. Minns become joint treasurers.

Officers Re-elected

Mr. Minns stated that he had agreed to stand for the position of treasurer on the understanding that W. A. Ward, the former joint treasurer, would not stand. Mr. Woods hinted, however, that he (Mr. Ward) would at the subsequent National Council meeting be invited to take the official position of Education Officer.

Under the heading of "Any other business," Mr. Woods assured members that persons in arrear with their subscriptions would be struck off the mailing list of the *Journal*. Suggestions made regarding the collection of subscriptions he undertook to consider. C. W. Perry made the suggestion that a new class of membership should be instituted for those persons too far removed from a centre to enjoy all the privileges of membership; this point, said Mr. Woods, was to be discussed by the Council.

The meeting concluded by some words of appreciation of headquarters officials by F. W. Thearle.

Betty Driver, who stars with Jimmy O'Dea in LET'S BE FAMOUS (A.B.F.D.)

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING MAR. 2

LONDON

Date.	Time.	Place.	Title of Films.	Shown by.	Stars.	Cert.
Thur., Feb. 23	10.45 a.m. ...	Studio One ...	Trouble in Texas ; Killers of the Prairie.	A.B.F.D.... ...	——	—
,, ,, 23	3 p.m.	Cambridge ...	Cipher Bureau	Grand National	Leon Ames	—
,, ,, 23	6.30 p.m. ...	Cambridge ...	Huckleberry Finn	M-G-M	Mickey Rooney ...	—
,, ,, 23	8.30 p.m. ...	Phœnix	Trouble Brewing	A.B.F.D.... ...	George Formby ...	—
Fri., ,, 24	3 p.m. ...	Cambridge ...	The Long Shot	Grand National	Gordon Jones... ...	—
,, ,, 24	7 p.m. ...	Phœnix	Cafe Society ; King's Favourite ; Frolicking Frogs.	Paramount ...	Fred MacMurray ...	—
Mon., ,, 27	8.45 p.m. ...	Cambridge ...	I Met a Murderer	Grand National	James Mason... ...	—
Tues., ,, 28	11 a.m. ...	Own Theatre ...	Overland Stage Raiders	British Lion ...	Three Mesquiteers ...	—
,, ,, 28	3 p.m. ...	Phœnix	King of the Underworld ; Isle of Pingo Pongo.	Warner	Kay Francis	—
,, ,, 28	3 p.m. ...	Cambridge ...	Shadows over Shanghai... ...	Grand National	James Dunn	—
,, ,, 28	3 p.m. ...	Piccadilly ...	Happy Ever After	Ambassador ...	Jack Hulbert ...	—
,, ,, 28	6.30 p.m. ...	Phœnix	Going Places ; Lincoln in the White House.	Warner	Dick Powell	—
,, ,, 28	8.30 p.m. ...	Cambridge ...	The Gang's All Here; A Gardener's Lot.	A.B.P.C.	Jack Buchanan ...	—
Wed., Mar. 1	11 a.m. ...	Own Theatre ...	Red River Range	British Lion ...	Three Mesquiteers ...	—
,, ,, 1	3 p.m. ...	Cambridge ...	Beauty for the Asking	RKO-Radio ...	Lucille Ball	—
,, ,, 1	6.30 p.m. ...	Phœnix	The Nursemaid who Disappeared ; Toyland Casino.	Warner	——	—
,, ,, 1	8.30 p.m. ...	Cambridge ...	Pacific Liner	RKO-Radio ...	Victor McLaglen ...	—
Thur., ,, 2	3 p.m. ...	Phœnix	Torchy Blane in Chinatown ; Shop-girl Evidence ; Hermit Kingdom.	Warner	——	—
,, ,, 2	3 p.m. ...	Cambridge ...	Arizona Legion ; Pewter ...	RKO-Radio ...	George O'Brien ...	—
,, ,, 2	6.30 p.m. ...	Phœnix	They Made Me a Criminal ; Have You Got Any Castles ; Dear Old Dad.	Warner	John Garfield... ...	—
,, ,, 2	8.30 p.m. ...	Cambridge ...	Fisherman's Wharf ; Merbabies	RKO-Radio ...	Bobby Breen ...	—
Mon., ,, 6	3 p.m. ...	Piccadilly ...	Mysterious Miss X.	British Lion ...	——	—
Tues., ,, 7	11 a.m. ...	Own Theatre ...	Prairie Moon	British Lion ...	——	—
,, ,, 7	3 p.m. ...	Phœnix	Flight from Justice	British Lion ...	——	—
,, ,, 7	8.30 p.m. ...	Phœnix	Woman Doctor	British Lion ...	——	U
Wed., ,, 8	10.45 a.m. ...	Monseigneur (Piccadilly).	Youth ; Happy Days ; Misty Isle ; Sea Kings.	Kinograph Dist.	——	U
,, ,, 8	11 a.m. ...	Own Theatre ...	Heroes of the Hills	British Lion ...	——	—
,, ,, 8	8.30 p.m. ...	Phœnix	What a Woman ; Screen Snapshots No. 68 ; King Vulture.	Columbia ...	——	A

BIRMINGHAM

Fri., Feb. 24	10.45 a.m. ...	Scala ...	Souvenirs ; Old Soldiers ; Mother of Men ; End of the Day.	General F.D. ...	——	—
Mon., ,, 27	10.30 a.m. ...	Scala	Huckleberry Finn	M-G-M	Mickey Rooney ...	—
Tues., ,, 28	10.45 a.m. ...	Paramount ...	Trouble Brewing	A.B.F.D.... ...	George Formby ...	—
,, ,, 28	10.45 a.m. ...	West End ...	Son of Frankenstein	General F.D. ...	Boris Karloff	H
Wed., Mar. 1	10.30 a.m. ...	Scala	Romance is Sacred	Warner	——	U
,, ,, 1	10.30 a.m. ...	Forum	Q Planes	Columbia ...	Laurence Olivier ...	U
,, ,, 1	10.30 a.m. ...	Paramount ...	Boy Trouble	Paramount ...	Charlie Ruggles ...	—
Thur., ,, 2	10.45 a.m. ...	West End ...	The Rudd Family Goes to Town...	A.B.F.D.... ...	Bert Bailey	—

CARDIFF

Fri., Feb. 24	10.45 a.m. ...	Odeon	Exposed	General F.D. ...	Glenda Farrell ...	A
,, ,, 24	11 a.m. ...	Park Hall ...	Four Girls in White	M-G-M	Florence Rice... ...	—
Tues., ,, 28	11 a.m. ...	Empire	Let's Be Famous	A.B.F.D.... ...	Sonnie Hale	—
,, ,, 28	11 a.m. ...	Capitol	Cafe Society	Paramount ...	Fred MacMurray ...	A
Wed., Mar. 1	11 a.m. ...	Odeon	The Rudd Family Goes to Town...	A.B.F.D.... ...	Bert Bailey	—
,, ,, 1	10.45 a.m. ...	Empire	Son of Frankenstein	General F.D. ...	Boris Karloff	H

GLASGOW

Fri., Feb. 24	10.45 a.m. ...	La Scala	Exposed	General F.D. ...	Glenda Farrell ...	A
,, ,, 24	11 a.m. ...	Regal	Murder in Soho	A.B.P.C. ...	Jack La Rue	A
Mon., ,, 27	10.45 a.m. ...	La Scala ...	Huckleberry Finn	M-G-M	Mickey Rooney ...	—
Tues., ,, 28	11 a.m. ...	Paramount ...	Trouble Brewing	A.B.F.D.... ...	George Formby ...	—
,, ,, 28	10.45 a.m. ...	Picture House ...	Son of Frankenstein	General F.D. ...	Boris Karloff	H
Wed., Mar. 1	10.45 a.m. ...	La Scala ...	Let's Be Famous	A.B.F.D.... ...	Sonnie Hale	—
,, ,, 1	11 a.m. ...	Green's Playhouse	Q Planes	Columbia ...	Laurence Olivier ...	U
Thur., ,, 2	10.45 a.m. ...	Playhouse ...	Secrets of a Nurse	General F.D. ...	Edmund Lowe ...	—
,, ,, 2	10.45 a.m. ...	Picture House ...	The Rudd Family Goes to Town	A.B.F.D.... ...	Bert Bailey	—

LEEDS

Fri., Feb. 24	10.45 a.m. ...	Tower	Gambling Ship	General F.D. ...	Robert Wilcox ...	—
,, ,, 24	11 a.m. ...	Rialto	Q Planes	Columbia ...	Laurence Olivier ...	U
Tues., ,, 28	10.45 a.m. ...	Scala	The Rudd Family Goes to Town...	A.B.F.D.... ...	Bert Bailey	—
,, ,, 28	10.45 a.m. ...	Ritz	Romance is Sacred	Warner	——	—
,, ,, 28	11 a.m. ...	Paramount ...	Cafe Society	Paramount ...	Fred MacMurray ...	A
Wed., Mar. 1	11 a.m. ...	Paramount ...	Boy Trouble	Paramount ...	Charlie Ruggles ...	U
Thur., ,, 2	10.45 a.m. ...	Scala	Let's Be Famous	A.B.F.D.... ...	Sonnie Hale	—
,, ,, 2	11 a.m. ...	Tower	Huckleberry Finn	M-G-M	Mickey Rooney ...	—

LIVERPOOL

Fri., Feb. 24	11 a.m. ...	Futurist	Q Planes	Columbia ...	Laurence Olivier ...	U
,, ,, 24	11 a.m. ...	Scala	Honolulu	M-G-M	Robert Young ...	—
Tues., ,, 28	10.45 a.m. ...	Palais de Luxe ...	Let's Be Famous	A.B.F.D.... ...	Sonnie Hale	—
,, ,, 28	10.45 a.m. ...	Trocadero ...	Son of Frankenstein	General F.D. ...	Boris Karloff	H
,, ,, 28	10.45 a.m. ...	Paramount ...	Boy Trouble	Paramount ...	Charlie Ruggles ...	U
Wed., Mar. 1	10.45 a.m. ...	Paramount ...	Cafe Society	Paramount ...	Fred MacMurray ...	A
,, ,, 1	10.45 a.m. ...	Trocadero ...	Trouble Brewing	A.B.F.D.... ...	George Formby ...	—
,, ,, 1	10.45 a.m. ...	Scala	Secrets of a Nurse	General F.D. ...	Edmund Lowe ...	—
Thur., ,, 2	10.45 a.m. ...	Scala	The Rudd Family Goes to Town...	A.B.F.D.... ...	Bert Bailey	—

MANCHESTER

Fri., Feb. 24	10.30 a.m. ...	Theatre Royal ...	Santa Fe Stampede	British Lion ...	Three Mesquiteers ...	U
,, ,, 24	10.30 a.m. ...	Theatre Royal ...	Western Jamboree	British Lion ...	Gene Autry	U
,, ,, 24	10.45 a.m. ...	Market St. P.H....	Four Girls in White	M-G-M	Florence Rice... ...	—
,, ,, 24	10.45 a.m. ...	Paramount ...	Paramount Pictorial No. 2 ; Mutiny Ain't Nice ; Champion Airhoppers ; Sally Swing ; A Date to Skate ; Silver Millions ; On With the New ; Raising Canines.	Paramount ...	——	—
Tues., ,, 28	10.45 a.m. ...	Deansgate P.H.	Let's Be Famous	A.B.F.D.... ...	Sonnie Hale	—
,, ,, 28	10.45 a.m. ...	Theatre Royal ...	Q Planes	Columbia ...	Laurence Olivier ...	U
,, ,, 28	10.45 a.m. ...	Paramount ...	Boy Trouble	Paramount ...	Charlie Ruggles ...	U
Wed., Mar. 1	10.45 a.m. ...	Paramount ...	Cafe Society	Paramount ...	Fred MacMurray ...	A
,, ,, 1	10.45 a.m. ...	Deansgate P.H.	The Rudd Family Goes to Town...	A.B.F.D.... ...	Bert Bailey	—
,, ,, 1	10.45 a.m. ...	Gaumont... ...	Gambling Ship	General F.D. ...	Robert Wilcox ...	—
,, ,, 1	10.45 a.m. ...	Market St. P.H....	Huckleberry Finn	M.G.M	Mickey Rooney ...	—
Thur., ,, 2	10.30 a.m. ...	Theatre Royal ...	Overland Stage Raiders	British Lion ...	Three Mesquiteers ...	U
,, ,, 2	10.30 a.m. ...	Theatre Royal ...	Red River Range	British Lion ...	Gene Autry	U

NEWCASTLE

Fri., Feb. 24	10.45 a.m. ...	Tatler	Secrets of a Nurse	General F.D. ...	Edmund Lowe ...	—
,, ,, 24	10.45 a.m. ...	Westgate... ...	Honolulu	M-G-M	Robert Young ...	—
,, ,, 24	10.45 a.m. ...	Haymarket ...	Murder in Soho	A.B.P.C. ...	Jack La Rue	A
,, ,, 24	10.45 a.m. ...	Stoll	The Rudd Family Goes to Town...	A.B.F.D.... ...	Bert Bailey	—
Tues., ,, 28	10.30 a.m. ...	Essoldo	Q Planes	Columbia ...	Laurence Olivier ...	—
,, ,, 28	10.30 a.m. ...	Tatler	Souvenirs ; Old Soldiers ; Mother of Men ; End of the Day.	General F.D. ...	——	—
Wed., Mar. 1	10.45 a.m. ...	Haymarket ...	Huckleberry Finn	M-G-M	Mickey Rooney ...	—
,, ,, 1	10.45 a.m. ...	Haymarket ...	King of the Underworld	Warner	Kay Francis	—
Thur., ,, 2	10.45 a.m. ...	Haymarket ...				

NOTTINGHAM

Sun., Feb. 26	6.45 p.m. ...	Scala	Happy Ever After...	Ambassador ...	Jack Hulbert ...	U
Tues., ,, 28	10.45 a.m. ...	Scala	Let's Be Famous	A.B.F.D.... ...	Sonnie Hale	—
,, ,, 28	11 a.m. ...	Ritz	Huckleberry Finn	M-G-M	Mickey Rooney ...	—
Wed., Mar. 1	10.45 a.m. ...	Ritz	Trouble Brewing	A.B.F.D.... ...	George Formby ...	—
Thur., ,, 2	10.45 a.m. ...	Ritz	Son of Frankenstein	General F.D. ...	Boris Karloff	H

SHEFFIELD

Fri., Feb. 24	11 a.m. ...	Central P.H. ...	Honolulu	M-G-M	Robert Young ...	—
,, ,, 24	10.45 a.m. ...	Hippodrome ...	Murder in Soho	A.B.P.C.	Jack La Rue	A
Tues., ,, 28	10.45 a.m. ...	Central P.H. ...	Let's Be Famous	A.B.F.D.... ...	Sonnie Hale	—
,, ,, 28	10.45 a.m. ...	Cinema House ...	The Passing Show	British Fine Arts ...	——	—
Wed., Mar. 1	10.45 a.m. ...	Central P.H. ...	Trouble Brewing	A.B.F.D.... ...	George Formby ...	—
Thur. ,, 2	10.45 a.m. ...	Central P.H. ...	The Rudd Family Goes to Town...	A.B.F.D.... ...	Bert Bailey	—

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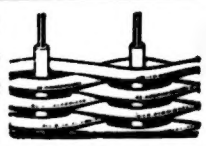

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Printed in Great Britain and Published by the Proprietors, Kinematograph Publications, Ltd., at ODHAMS PRESS Ltd., Long Acre, W.C. February 23, 1939